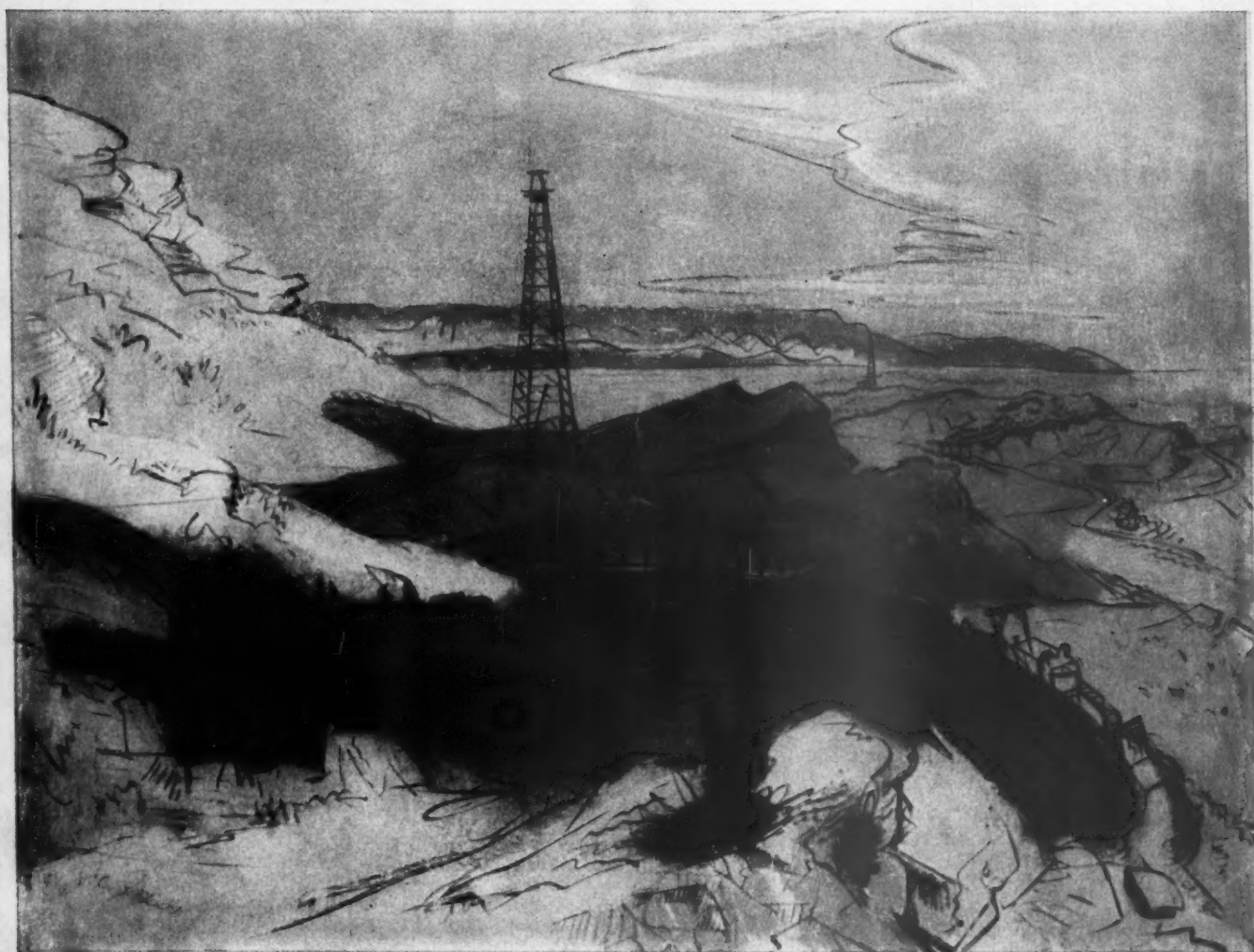


JANUARY 15, 1945

THE Art digest



Elk Basin by Joe Jones. Collection Standard Oil of New Jersey

THE NEWS MAGAZINE OF ART 25 CENTS

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Quarrels of the Pygmies

WINSTON CHURCHILL, not a bad artist (see *Life* for Jan. 7), has arrived in America to rest and to paint. Because he is so able a statesman, we are apt to forget that behind his humble attitude toward art there lies deep seriousness. We think of him as a master of English prose, who in times of crisis has used his gift of sonorous eloquence to revive the spirits of men, to enrich the common language. Today, as Americans, fighting among ourselves and probably hating our allies more than our enemies, confronting the crossroads of international peace or atomic war, it might be well to recall the words with which Churchill painted the aftermath of the first World War a generation ago. History is repeating, and we repeat Churchill:

"The men at the head of the victorious states seemed all powerful, but their power was departing. . . . With every day, the power not only of the statesmen but of the Allied nations themselves, and their unity, must decline. Their armies must come home; electorates must regain their sway. . . . The victory was so complete that no further effort seemed required. Authority was dispersed; the world unshackled. . . . The drama has run its course; the light of history is switched off, the world stage dims, the actors shrivel, the chorus sinks. The war of the giants has ended; the quarrels of pygmies have begun."

Shouting in a Cathedral

THE EXHIBITION of modern religious paintings current at the Durand-Ruel Galleries in New York is an exciting group show for initiates among the *avant garde*, presented attractively around a provocative theme. It is nothing more. If, as is stated by Father Maurice Lavanoux in the catalogue, there is a crusading purpose back of the exhibition to elevate the present low state of ecclesiastical art, that purpose is defeated by the fact that the calibre of the weapons employed is too heavy. Granted, we want to depart from the Barclay Street banalities that now dis-adorn so many of the churches of America. But it must be remembered that you do not convert by breaking the skull of the convert. When you use the overly vehement arguments of Picasso to plead the case for better church art, you do little except antagonize a hung jury, hung between indignation and bewilderment. One just does not shout in a cathedral.

Religious art is a functional art, designed for use in a church to make more appropriate the environment for the faithful. It must contribute to a mood, make more effective the architectural surroundings; it must merge into the general atmosphere and not force its exhibitionist presence upon the beholder. When it fails to conform to its function, it may, and probably does, remain fine art, but not necessarily fine religious art. At this point of departure the saccharine chromo from Barclay Street and the heavy-handed modern from 57th Street meet themselves, going out.

Emily Genauer of the *World-Telegram*, who felt "thoroughly sympathetic with the unhappy-looking church people" she saw wandering through the Durand-Ruel Gallery, stated the problem perfectly: "For the sophisticated man thoroughly at home with modern art, the technique of these paintings

need be no barrier to religious experience. To the unsophisticated this technique offers insurmountable barriers. The aesthetically innocent cannot be transported to the contemplation of divinity by a representation he finds strange, coarse, even ugly. To both the sophisticated and the simple, art within a church must be functional, a door through which they leave the mundane and enter the spiritual realm."

The trouble with the present exhibition is that there are too few of those doors. Nowhere, except in Rouault, do we find that intensity of belief and ability to move the general public that made the old masters such convincing evangelists. On his record, Rouault is probably the greatest of the modern religious painters. While not in the same league, Max Weber's *Talmudist* stands out as an example of sincere religious feeling, effectively delineated. Rattner's *Transcendence* is a museum piece, if not a church decoration. Romare Bearden, in the abstract idiom, reveals himself as an artist of deep spiritual values. The Umberto Romano has controlled powers.

The most inappropriate exhibit is Chagall's fantasy called *Obsession* (humor has little place where men meet their God), followed closely by the Picasso and Milton Avery's yellow *Crucifixion*, which is just plain bad taste. Mark Tobey's *Dormition of the Virgin* is both trivial and precious. Marsden Hartley's *Three Friends*, either separately or together, would knock a hole in any church wall. The Scharl *Gethsemane* has now been seen once too often.

Perhaps the lesson to be learned from this exhibition is that there is no such thing as modern religious painting—unless one accept the term modern as synonymous with contemporary. There are good artists painting and sculpting excellent religious art today. They are religious-minded, appreciating facts and symbols, and recognizing the importance of subject matter when art enters a house of worship.

Artists for Victory Disband

FIVE MONTHS after V-J Day, Artists for Victory, an organization of artists banded together to co-ordinate the efforts of the nation's artists during war times, has decided to disband. The official statement: "In view of the fact that our work has been accomplished and because of lack of sufficient response from the associate members to continue as a peace time organization, Artists for Victory will cease to exist on February 1."

Artists for Victory leaves the art front with numerous service stripes. Fundamentally, it helped keep the fine arts active following Pearl Harbor, acting as a clearing house and New York headquarters for the artists of the nation. It promoted cultural ties between America and the other United Nations through exchange exhibitions; aided in patriotic drives for war bonds and martial morale. On the home front, Artists for Victory worked to implement the alliance of art and industry (Pepsi-Cola and La Tausca shows). Perhaps its major accomplishment was holding together the divergent personalities of thousands of artists in a common cause. Now that the cause has ceased to exist, it is wise that the organization close its books on a job well done.

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THE READERS COMMENT

Business and Art

Sir: Big-Business a future patron of the fine arts? No such thing!

Business indulges in pictures for the moment for dollar returns from it, just as it indulges in similar practices in the field of raw materials, labor and production. The sugar-coating of ample cash and concessions in advertising schemes cajoling the artist to make him believe he is free to do as he pleases cannot gloss over the fact that fine art, at present, means dollars for business and that the profession of the artist is made to sound synonymous in prestige with that of the product of business. Eventually (and sooner than you think), business will take over what is most dear to, and the scarcest item in American life: the personal independence of the fine artist. This, business can do through the prerogative of selection and cash, division and simple choice. Yes, this makes common sense.

But what doesn't is that, instead of the artist setting his own standard, a standard which has traditionally kept the fine arts alive these many centuries, you are suggesting a bastardization which reveals itself in every decadent period in the history of painting; you suggest that art be the beautiful whore for Mr. Profits.

And Dr. Mace should listen to what is also considered as "proper" advertising on the radio: the "singing-ads," phony versification, gags galore plagiarized from fine literature. Sure, we can turn it off when we like, but does Dr. Mace suggest that our cultural activities are so closely allied to the big corporation's interests that now and in the future fine art is not possible without them? And their patronage? Phooey!

—MANUEL TOLEGIAN, *Sherman Oaks, Cal.*

Burlin Speaks

Sir: In this seething democratic world of ours, where modern painting is recognized as a natural, there is but one connotation attached to the name of Marie Stuart—"off with her head."

—PAUL BURLIN, *New York*

Memories of Brandegee

Sir: It was with great pleasure that I saw one of Brandegee's paintings reproduced in your Dec. 15 issue. Although he was one of the very strong painters of this country, there has not been much occasion for him to be in the public eye lately. You show that good painting is bound to be noticed, and that you are broad enough to include even those who have long been forgotten. Might I add that Brandegee went to Paris about 1870 and was contemporary with Thayer, Weir, Eakins, etc.

—HAROLD A. GREEN, *Hartford.*

Welcome Words

Sir: The DIGEST has not been marred nor has it lost any of its interest during the war period. In fact it grows better, and speaking of covers, the Dec. 15 was beautiful.

—H. MADELEINE KRECK, *Charleston, W. Va.*

Sir: I enjoy the DIGEST for the sincerity and judgment of the contributors, for many spirited little articles, and particularly for the courage and broadmindedness of the editor.

—ERICH SACHS, *Chicago.*

Sir: Being a Hans Hofmann student, I get a kick out of the Pearson vs. Stuart controversy. Enjoy the Dirty Palette.

—ELLA M. WITTER, *Storm City, Iowa.*

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Associate Editor

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THE Art Digest

PEYTON BOSWELL, JR., Editor

January 15, 1946

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Artists Recount The Story of Oil

SINCE LAST AUGUST, uranium has become a momentous word in the mind of the man on the street, no matter how fuzzy his notion of what and why it is. A hundred years ago it was gold, and a few centuries before that the fabulous jewels of the Orient captured the imagination of both arm-chair and actual adventurers. But for the past half-century, oil has been one of the world's most necessary and sought-after commodities, motivating the actions, policies, rise or fall of nations. It has been said that if Hitler had had just one huge pool that lies in East Texas his whole Balkan campaign, aimed at the Roumanian oil fields, would have been unnecessary. In the end, Germany's lack of oil was a major contributing factor in her downfall.

This "black gold" is currently the subject of another art-industry project, sponsored by one of the world's most powerful private enterprises. It constitutes a pictorial record of the development and distribution of oil during the war years as set down by 16 artists for Standard Oil (of New Jersey), and had its first public presentation Jan. 9 at Associated American Artists in New York. If memory serves, what now amounts to the Standard Oil Collection (the 87 oils, watercolors and drawings shown account for only part of the commissioned work) started rather casually as color illustrations to dress up the Company's lavish publication, *The Lamp*. A small group of these, water-

colors by Adolf Dehn, Reginald Marsh, Millard Sheets and David Fredenthal, were shown at the Brooklyn Museum a couple of years ago. In all probability a combination of the quality of this work plus public reaction to it had something to do with the scope of the present group which put Standard Oil in the art business in earnest.

This collection makes no pretense of being a cross-section of contemporary

art-for-art's-sake. Its first function is to tell the visual story of oil, from barren ground to ultimate consumption on far flung battlegrounds, better than it could be told by other methods. This function it performs admirably. When some fine creative painting is added, it is the *sauce piquante* that flavors the whole substantial dish, and that is precisely what one encounters at the chronological beginning of the saga.

Joe Jones went out to Elk Basin near Yellowstone Park, and brought back a series of canvases that form, for me, the most exciting single group in the exhibition. In his new economy of means he has set down, in lyric line superimposed on thin patches of subtle color, the breadth, depth and grandeur of that stark landscape (see cover), the rhythmic motions of the men engaged in the process of getting oil out of the ground.

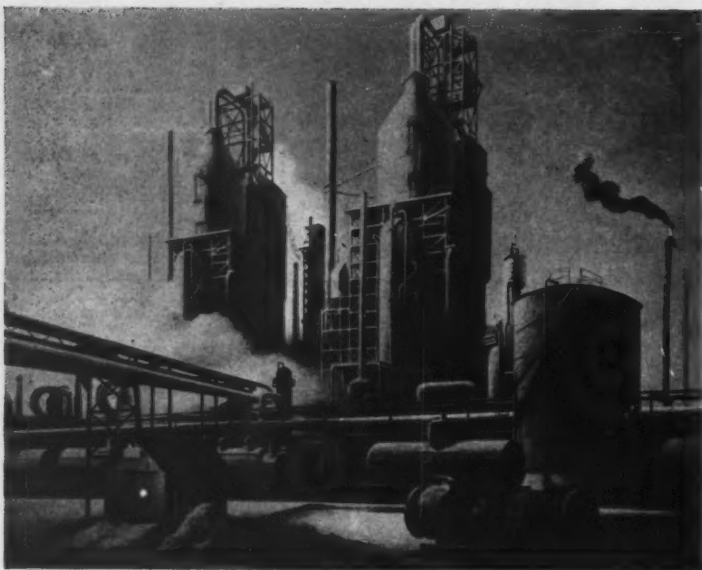
Frederic Taubes records the laying of the "Big Inch" pipeline with all the drama of presentation the feat deserves, and follows through with an arresting composition picturing the great *Gate Valves* at the ocean terminal. Thomas Benton and Ernest Fiene concentrate on the weird, Martian architectural shapes involved in modern conversion of the natural product to its many uses. Benton's major contribution is a large and excellent documentary canvas of the great *Fluid Catalytic Crackers* in Baton Rouge; Fiene's, the war-born *Toluene Plant* and its *Tall Fractioning Towers* half obscured by vapor, and spherical masses or storage



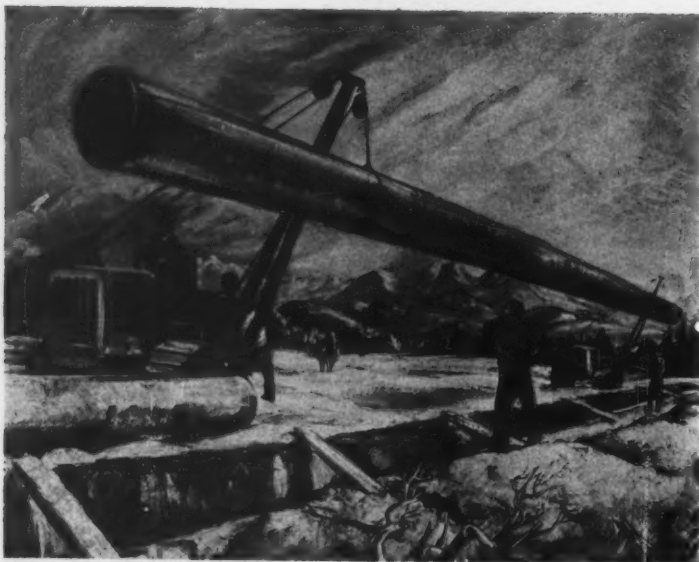
A Corsair: KERR EBY

Watching the Fuel Dump: ROBERT BENNEY



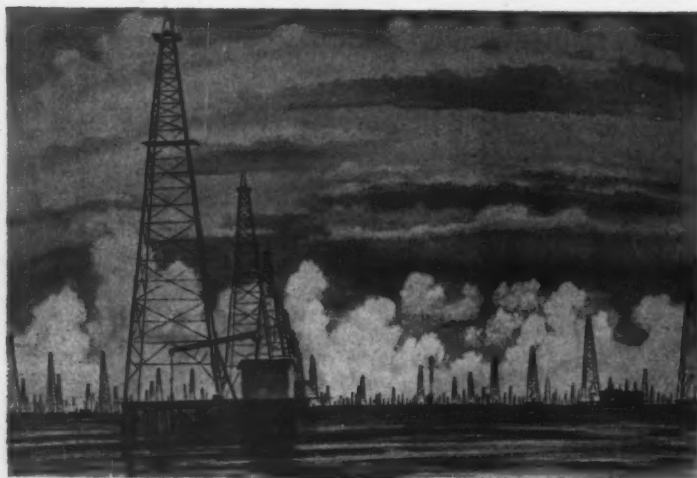


Fluid Catalytic Crackers: THOMAS BENTON



ABOVE—*Stringing a Pipeline:* FREDERIC TAUBES

BELOW—*In Shallow Water:* ADOLF DEHN



tank decorated by their serpentine stairways.

Adolf Dehn records still another picturesque angle of the industry in a group of watercolors, with emphasis on the forests of derricks that arise from the still water of Lake Maracaibo in Venezuela, silhouetted against characteristic white, puffy clouds or eerie night light.

George Schreiber's assignment, at the other end of the hemisphere, was a record of the ill-advised and much publicized venture at Norman Wells, which, among other things, turned this Belgian-born painter into an enthusiastic one man travel bureau for Alaska—even in the winter.

Along with the major themes of each of these chapters on "how," are demonstrations of all sorts of minor ones little known to the general public, from the necessity of laying the snaking new pipelines on cloudy days or before dawn because of heat expansion, to the manner in which floating derricks are maneuvered into position.

Two artists are represented by one painting each, Frank Mechau with a windswept version of the plateau cattle country that sits on top of so many petroleum pools, and Francis Criss with a scene from a research laboratory called *Tomorrow's World*.

Thereafter, oil moves downstairs as fuel to power mechanized war. There, through ultimate use, tomorrow's world meets an ancient one in Howard Baer's portrayals of oil drums being pushed by coolie hands up the steep inclines of the Burma Road, or polled along Kunming Lake behind a sampan. A number of ex-cartoonist Baer's pictures of China and Burma, appropriately enough, have the delicacy of line and mat color of old Japanese wood blocks.

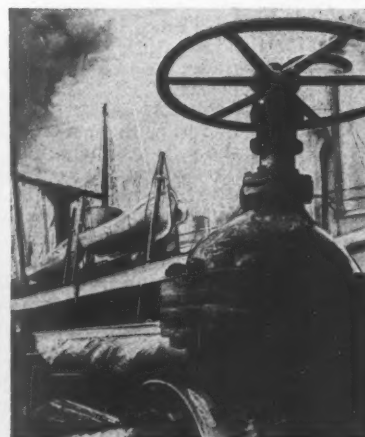
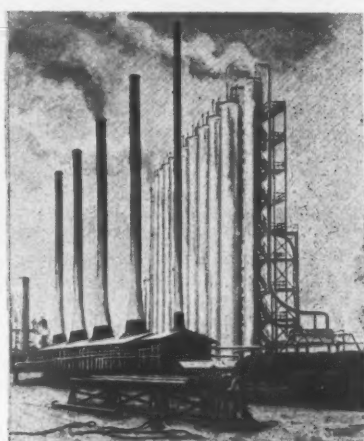
Robert Benney records the Saipan campaign, is at his best in a dramatic night operation wherein the oil drums roll from LST to beach-head under sweeping fire, and in two tired but tense GIs *Watching the Fuel Dump*. Franklin Boggs and Howard Cook both show refueling operations in deepest jungle. The former frames his in brilliant, curling green fronds, the latter in dark, writhing tree trunks and roots. Kerr Eby needs more cleared space for filling up his beautifully drawn airplanes on Bougainville.

In two well composed paintings, Carlos Lopez breaks the long flight across the Atlantic on that tern infested dot, Ascension Island, and then takes off again for more gasoline, dumped near Dakar. There is craftsmanship and paint quality, and, one would guess, verisimilitude in Lawrence Beall Smith's account of the Normandy invasion. From Burma, this war record has almost circled the globe when we get to Bruce Mitchell's effective gouaches of the Persian Gulf sector. His individual style seems particularly suited to convey the intense heat, the tortuous barred country through which this isolated Command provided Lend Lease for the Russians.

After the exhibition closes in New York on the 19th, it will go on a tour of museums, universities and colleges for an indefinite period. Changes will be made from time to time and new material added, as the Company is continuing its policy of commissioning work through Associated American Artists.

The catalogue that accompanies the show is part of the education. It recounts as simple information for the layman the physical aspects and operations involved in each picture shown, and makes no comment whatsoever on the paintings themselves. It is too bad that these comments couldn't have been presented in their logical progression rather than alphabetically, by the artist's names. Nevertheless, it is a fair indication of Standard Oil's attitude toward the project—they stick to their know-how, leave the artists to theirs.—JO GIBBS.

From Pole Around Equator—Artists Record the War-Time Saga of Oil



LEFT ROW, TOP TO BOTTOM—*The Derrickman* by George Schreiber, *Filling a Truck* by Howard Cook, *A Rubber-Tired Cart* by Howard Baer. MIDDLE ROW, TOP TO BOTTOM—*The Terns*, *Ascension Island* by Carlos Lopez, *Port of Khorramshahr, Iran* by Bruce Mitchell, *Normandy Landscapes* by Lawrence Beall Smith. RIGHT ROW, TOP TO BOTTOM—*The Toulene Plant* by Ernest Fiene, *Removing the Drill* by Joe Jones, *Gate Valves* by Frederic Taubes. (See Pages 5 and 6.)

Business and Art from the Artist's Angle

By Thomas Hart Benton*

ALTHOUGH it is yet too early to make any decisive analysis of the entrance of Business into the field of fine Art or to have very positive opinions about the outcome as a whole, it is possible to see the main directions followed and to discuss their probable values. There are three of these main directions which now reveal themselves.

In one direction, works of art, through competitions or more directly through the artist or his dealer, are simply purchased and put on public exhibition. Business acts here as an intermediary between the artist and the public and Business advertising in the customary sense is at a minimum. The value of Business goods are but indirectly proclaimed. Proof of their value with the public lies in the very success which permits the buying and exhibiting of goods whose nature is not commercial but purely cultural. The firm which can do this is patiently "in good" with the public and beyond the need of turning all its actions to immediate commercial purpose. By the purchase of Art it advertises not so much its products as its institutional self. In effect it says to society, "You have done much for me, you have approved of and bought my stuff and made me successful and rich and I want to return some of this to you by supporting your cultural development."

With this direction the artist, the critic, the university men can have no valid quarrel. Objections may be made to the kinds of aesthetic judgments involved in purchases but criticisms of this sort are so arbitrary and so much affected by thought patterns momentarily in vogue that they cannot be considered consequential. The fact, for instance, that you like Handel or Mozart better than Villa-Lobos or Aaron Copeland, or boogie-woogie better than either of them, has no bearing on the reality and propriety of the overall cultural service performed by the United States Rubber Company's sponsorship of the Philharmonic programs. This cultural service is beyond the vagaries of individual taste.

Aesthetically Legitimate

In the second direction taken by Business the artist is asked to represent the conditions and situations through which Business operates. He is asked to paint the "going concerns" of Business. Assignments of this sort are aesthetically legitimate. Except with a few artists and critics who take the stand that all objective representation is outmoded and "uncreative" no objections to the legitimacy of picturing and dramatizing the chief operations of our civilization are likely to be held. Business plants and operations are always interesting and are frequently beautiful if you have eyes to see. Here, however, as in the quite aesthetically legitimate art of portraiture, the Business customer is likely to put pressure, more or less unconscious, for a flattering representation. The artist is often asked to paint not what is "actually there" in the business plant or operation but what the

Businessman sees "there" ideally. For instance, smoke escaping from factory chimneys is an indication of waste and although it may pour out continuously and in quantity from some particular plant to which an artist has been assigned there will be objection in Business offices when it is represented. The worst idealists in the world are our supposedly realistic engineers and businessmen. They recoil from realism in representation like fifty year old society ladies.

What happens to the artist and his Art in this situation? Well, the true answer is that he becomes less and less an artist as he yields to his patron's demands. There comes a point where he is no more a fine artist but simply a commercial artist who expresses not his own but his business patron's conceptions. Here he is, let it be said, not generally worth the money he is paid.

Bridging the Gap

In spite, however, of the dangers in this line of work, the possibilities therein for permanently corrupting the artist who can not often sell out his vision and style without losing them, it is hopeful and proper. Any work which helps to bridge the present gap between the artist and the practical forces of society is worthy of cultivation. The artist suffers as artist from his present isolation. He works so much for and within little warring aesthetic cults that he develops highly distorted views of life and of his own consequences therein. Without a working contact with his society he misses his historic mission of representing it. He goes off on esoteric tangents which leave him representing not his own culture, as great artists have done in all history, but imitating the representations of other cultures. There is, particularly in the United States today, a common effect of isolated aesthetic cultism. These effects will not be relieved until American society finds uses for its artists and pulls them out of those ivory towers where aesthetic idiosyncracies are the only things which can be cultivated.

It is, of course, entertaining to have ladies who like to play the madam in houses of frustrated genius build temples in honor of their superior aesthetic discernments, but Art will not thereby be put back into society as a functioning element. It will still remain a cultist plaything.

The desire of American Business to have its operative aspects represented through Art is immensely hopeful. The fact that the artist may sometimes have to argue and fight for his right to perform as artist rather than as commercial functionary is no grave drawback in this matter. It will not hurt the artist; it will, in fact, make him a better human being, and maybe a better artist, to go up against a world which is not interested in aesthetic cults and fine divisions of aesthetic opinion. Michelangelo and the Popes Clement and Paul III did a lot of arguing over what was proper and meaningful without any loss to Art. No doubt compromises and adjustments of opinion were made there. They will also have to be made in Business assignments where documentary subject matter permits the Business

patron to dream that what "ought to be" exists in fact. The intelligent, socially alert artist should be able to win most of his points here. All that is needed is good sense and good behavior and a realization that a verbal compromise may often do away with the necessity of any compromise in actual work.

With the assignments of those two businesses which have gone in largely for aesthetic documentation of plants and operations, namely the Abbott Laboratories and the Standard Oil Company of New Jersey, any artist who stood his ground could be as much of an artist as it was in him to be. There are people, as above indicated, who disapprove of all documentary Art. This view is narrow, historically insupportable and too confining. The arts of pure pattern are perfectly valid, but they form only one segment of the whole field of Art and artists who undertake illustrative and documentary representations may not be ruled out because of this. It is only when they perform poorly as artists, when they fail to live up to their visions and styles, when they compromise themselves out of their identities that they may be ruled out of the field of fine Art. So documentary programs, in themselves, are not at fault when an artist fails to produce artistically.

Danger of Fat Checks

The third direction business has taken up with the fine arts, or more properly with artists who have performed in that field, involves product advertising. Artists known for their individual styles and performances have been hired in the place of the usual commercial artist to carry advertising campaigns. The supposition apparently behind these moves was that such artists would, by performing distinctively, lend distinction to the campaigns. Here, however, insistence that certain aspects of subject matter be overemphasized, rigid limitations as to choice in what was actually open to experience, set a pattern of performance in which the very distinctiveness for which the artists were hired was lost. There being no room left for those individual perceptions on which style is based all style evaporated and artists of utterly different personalities performed alike. Only an expert could tell them apart.

This aspect of the Business in Art relationship has already been revealing enough to provide a base for pretty positive judgment. It has proved beyond a doubt that customary product advertising is not a field for fine Art. The actual situation and activities of product making, the operations which produce goods, are potentially as aesthetically inspiring as are any other aspects of life. They can produce genuine aesthetic goods, however, only when the artist himself through his own perceptions determines what is aesthetically significant in them.

The customary procedures of the advertising business involve a repetitive hammering at one idea from one angle. The idea here is apparently to wear prospective purchasers out, to beat their sales resistance into a coma by sheer monotony of repetition. Perhaps this is effective in the actual mass market. It

[Please turn to page 31]

*This article appears in a "Survey for the Employment of Artists," which will be published early this Spring by American Artists Group, Inc.

Lewis Daniel Seeks Source in Genesis

LANDSCAPES AND FIGURE compositions finding their inspiration in *Genesis* have formed the subject matter for Lewis Daniel's brush, as seen in a current exhibition of his paintings at the Babcock Galleries. The landscapes are the more direct of the two sides of the artist's work. Solidly worked, they achieve their power through a well grounded knowledge of underlying principles governing composition and the emotional power of color.

The looser figure pieces depend largely upon compositional swings and movements. The *Adam Illusion* rhythmically employs an oval composition, while strong horizontals mark a low-keyed *Bridal Night*. His achievement of strength through color is evidenced in a pigmental drama titled *Blood of the Grape*. Modeled forms wrestle in a tortured *Self Conflict*.

The landscape showing greatest kinship to the above canvas is *The Return*. Poetic in approach, it creates mood through a low-pitched palette, its vermillion accents affording well chosen relief. (Thru Feb. 9.)—BEN WOLF.

N. C. Wyeth Memorial

A retrospective memorial exhibition of the work of the late N. C. Wyeth is being held during January at the Delaware Art Center, sponsored by the Society of Fine Arts of which Wyeth was a charter member and for many years an active director.

A comprehensive choice of this beloved artist-illustrator's work has been made by his son, Andrew, and his son-in-law, John McCoy. Among his more famous illustrations are selections from *The Yearling*, *Men of Concord*, *Drums*, *The Mysterious Stranger*, *Trending into Maine* and *Westward Ho*. Paintings include a number that received prizes and awards, lent by museums, individuals and the Wyeth family, and several self portraits, one of which has been lent by the National Academy.

The Adam Illusion: LEWIS DANIEL. On View at Babcock Gallery



January 15, 1946



Dancers by the Sea: TAMAYO

Tamayo of Mexico Exhibits Massive Forms

RECENT PAINTINGS BY TAMAYO now on view at the Valentine Gallery in New York form an exciting and worthwhile exhibition. Color values are closely related, the power of the work, deriving chiefly through the massive forms employed.

The Bird Charmer is one of the finest works in the show. Here purposeful distortion plays an important role along with the subtle color relationships mentioned above. Rich terra cottas have been opposed to vibrant blues veering off into muted blue-blacks. *The Clocks* adroitly incorporates an unorthodox composition successfully, with triangular directions punctuated through the black faces of the clocks depicted. *Olga* could be a bleak work in less expert hands. It is a severe and uncompromising canvas dependent upon its excellent

organization. Pattern and nice division of space have been brought into play in *The Troubadour*.

There is a haunting mystery pervading *Women of Mexico* that called to this reviewer's mind the artist's watercolor now in the Watson Collection. *Dancers By The Sea* is an exciting composition. Diagonals create sharp angles softened through oval undertones, the muted palette involved pointing up the compositional counterpoint. There are fourteen works in all in the present show and in all of them one senses a cerebral approach combined with an emotional brush. An unbeatable combination. Through January 26.

—BEN WOLF.

From an Earlier Decade

The Montclair Art Museum has started the New Year with an exhibition of "The Ten," a group of artists and gentlemen-of-the-old-school who proceeded the more iconoclastic "Eight" by a decade.

The idea of the group was Childe Hassam's, but it was implemented by J. Alden Wier, followed first by Twachtman, then Dewing, Robert Reid and Edmund Simmons. Three Boston men, Tarbell, DeCamp and Benson, completed the group. It was only after Twachtman's death in 1902 that Chase joined the others. They exhibited for a period of some twenty years, and are now reassembled as a group to demonstrate their important role in "Americanizing" the impressionism of their time, and their distinction as craftsmen.

Arts Workshop in Newark

The Newark Museum announces the opening of its arts workshop, a program of classes in painting, sculpture, weaving and ceramics, open to all interested in aiding recreational and vocational programs in the community. Applicants should register at the Museum in advance of class meetings.



Golf Course: WILLIAM C. PALMER

National Academy Opens Drawing Annual

THE SECOND ANNUAL EXHIBITION of Contemporary American Drawings on view at the National Academy is extremely catholic in its scope. The work ranges from the abstract to the academic, with several entries from the realm of cartooning included.

Studio notes and penciled plans for more developed work in other media are in the minority, the entries, in most cases, having been ends in themselves carried to a considerable degree of finish. In Dali's portrait of his wife Gala we see to what lengths the simple lead pencil can go. The artist has written a quotation from Ingres in a corner of this work. . . . "Le dessin est la probite de l'art." This quotation might almost be said to keynote the exhibition. Speaking of Dali, there is an amusing portrait of the surrealist by Harry

Spring Fever: PEGGY BACON



Sternberg, in which he is portrayed in a clever parody of his own never never land.

The prizewinners were something of a disappointment to this reviewer. Peggy Bacon's charcoal titled *Spring Fever* and awarded first prize is little more than a cartoon. Though excellent in so far as it goes it does not compare to many of the more serious exhibits to be seen. The second prizewinner, an ink and wash drawing by William Palmer titled *Golf Course*, is a slight landscape in an exhibition including many finer examples in this department.

Arthur W. Heintzelman's poetic crayon study of an Amish boy is outstanding among the more conservative works, as is Robert Philipp's poignant wash drawing of an old man. There is a magnificent *Study* by Abraham Rattner and a highly plastic *Forms in Space* by G. L. K. Morris. *The Big-Eyed Cat* by Darrel Austin is a triumph of economy. Louis Bosa's introspection and wry humor evidences itself in *Little Louis*, while *Seated Woman* by Jose De Creff is as monumental as one of that artist's sculptures. Isobel Sanford turns in a pencil sketch titled *Handstand* that is reminiscent of Heinrich Kley. Flowing masses mark *Boy and Girl* by Louis W. Durchasek, movement and mood singles out *Training* by Jon Corbino.

Reginald Marsh proves himself still master of New York Bowery genre and Waldo Peirce's figure drawing evidences his ability as a draughtsman. *Cove* by Sol Wilson is a splendid composition and *Nude with Stockings* by George Grosz is a top example.

Other remembered entries are by Leon Kroll, Stephan Csoka, Doris Rosenthal, Joseph Hirsch, and Dong Kingman. Exhibition to continue through January 23.—BEN WOLF.

Albany Likes Prints

The first national print show of the Albany Print Club, held at the Institute last month, sold 22 juried entries. Twenty-five per cent of a serigraph exhibition, held concurrently, were sold.

Grain Amid Chaff

THE FIFTH ANNUAL EXHIBITION of the league of Present Day Artists, now on view at the Riverside Museum, is one of those surprising events that one is never quite prepared for, even after years of viewing exhibitions, large and small. That there should be so large a number of painters, who can neither draw nor paint, willing to put their efforts on public exhibition is difficult to understand.

A feeble protest against work by artists who avoided the difficulties of good draftsmanship was long ago silenced by the clamor of the opposition which contended that drawing like "the flowers that bloom in the Spring" had nothing to do with the case. But surely a few elementary ideas of form and design, a little discipline in brushing and a consideration of the value of coherent, unified statement will not detract from the originality of painters who seem to feel that saying something is better than saying it well. Purposely, these strictures have not been made on the sculptures shown here, for in the main they far surpass the paintings and in many instances are excellent works of plastic talent.

Some of the work that is most appealing is, also, frankly derivative. This influence is felt most decidedly in the abstract paintings, which are both noteworthy and reminiscent. Even the aura of Darrel Austin makes itself apparent, a fact which should be flattering to Austin. After searching diligently and unbiassedly through the galleries some items were found that should be commended. The work of Mary Hutchinson has long been acclaimed and makes impression here. A watercolor and two oils, landscapes, by Rose Klous possess a charm of color and a note of lyricism. Symphonic motives in paintings by Minnie Belle Hutchinson; a California landscape by Joanna Lanza; *Reconstruction* by H. O. Hofman; David Atkins's *The Yard*; *Steps to the Sea* by Vera Andrus; Joseph Lomoff's *Call of the Forest*, a handsome mural effect; and Leo Sardaki's well-composed and brushed, *Lovejoy Pond* were pleasurably noted among the exhibits.

Leo Quanchi's admirable draftsmanship in his figure pieces is somewhat marred by his unpleasant color. Bea Weller's almost miniature *Millinery Shop* and her quaint *The Little Village* have both good brushwork and color patterns to recommend them. Job Goodman's *Picnic-Joy*, though a trifle vehement, is attractive in its lively rhythms and deep color. His *Moorish Lady* is pure extravaganza. Paintings by Ruth Forbes (not the repellent *Our Grandchildren*), Gertrude Nason, Frank Horowitz and Elizabeth Erlanger are all on the credit side.

Ruth Brall's portrait sculpture, *Jimmy*, and her two-figured *End of Day* are noteworthy. Other outstanding pieces of sculpture are by Janet Gould, Nicholas Mocharniuk, Rose Newman Walinska and Ellen Key-Oberg. The horrible examples of inept work and actually offensive ideas need not be cited. There is at least one visitor who hopes to be able to forget them. (Until Jan. 27.)—MARGARET BREUNING.

Tischler Drawings Rewarding Sequels

DRAWINGS OF RARE QUALITY are being offered at the Passadoit Gallery, where Victor Tischler is holding his second New York exhibition. The drawings, pastels and watercolors on view form a rewarding sequel to his widely-praised 1945 introduction and should gain many ardent supporters for the talented Viennese artist.

Whether using pen alone or suffusing lined form with color warmth, Tischler always succeeds in creating a finished picture. These are not impatient sketches for paintings (although some were begun as such), nor are they eager warming-up exercises. In them is felt the artist's love for human beings, made significant by his respect and penetration of the dignity in their relationships. Perhaps expressing this quality best is the Biblical pastel, *Sarah with Her Child*, a beautiful drawing that sets down the mood of the story with strength and feeling. Similar in approach are *Grandma and Child* and *Home Again*, pictures in which formal and spiritual statements become one truth.

In a somewhat different vein is the watercolor *Lonely Man*, also an interpretation of mood but expressed almost abstractly in subtly changing planes of color. For lovers of fine black and white there are *Composition No. 5*, a plastic landscape with figures, and *Break of Day*, early German in tone. (On view through Feb. 9.)—JUDITH KAYE REED.

For some years now we have seen news pictures of the newsworthy hobby of a great and peripatetic statesman. Winston Churchill, who has been painting for fun for 30 years, was apt to take his easel along when he traveled on important diplomatic missions, set it up in unlikely places for relaxation from momentous conferences. The January 7 issue of *Life* magazine devoted eight colorful pages to reproductions of paintings Churchill did on two recent vacations, quoted him as saying, in his usual rich and picturesque prose: "I must say I like bright colors. I rejoice with the brilliant ones, and feel genuinely sorry for the poor browns. When I go to heaven I mean to spend a considerable portion of my first millions years painting, and so get to the bottom of the subject." Below is reproduced a photograph of an even more colorful man at work on a landscape in his studio at Cartwell, Kent. (Photograph by Hans Wild, courtesy of *Life*).



January 15, 1946



The Cobbler's Shop: DAVID BLYTHE

Satirist Blythe Seen at Greater Length

IT ISN'T OFTEN that one has an opportunity to see more than one isolated picture, here and there in group or theme shows, by our 19th century genre painter, David G. Blythe. The six canvases by this contemporary of Bingham and Mount, which form the core of the current exhibition at the Harry Shaw Newman Gallery, are not only pleasurable

as pictures, but are sufficiently diverse to be unusually interesting for study purposes.

In all probability the small landscape (the only one I ever remember seeing) is a very early work. Its light key and sweeping brush strokes bear little relation to the technique he employed later when he turned his attention to people. Blythe was a satirist, with evident kinship both to Daumier and the Dutch genre painters, although his contact with these must have been slight if it existed at all. But his use of caricature was good natured rather than caustic, soft rather than sharp. Even the dim-witted, porridge-spilling child (he did a series of them) is a happy fool rather than a social problem. The pompous preacher in his over-sized pulpit, droning to his not overly alert audience, is gentle admonition, not invective.

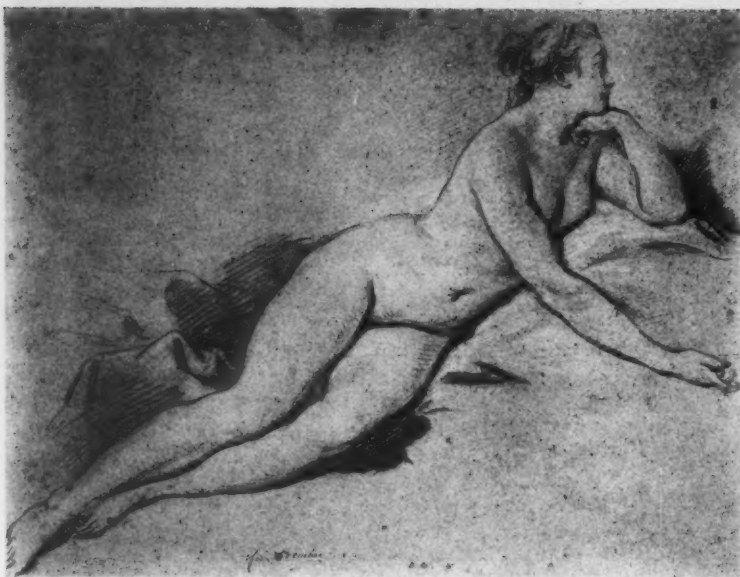
Best of the lot as paintings, and well representing his mature style, are *Union Troops Entraining*, quite a feat in composition as well as amusing in the rounded forms and slightly exaggerated gestures of the figures, and *The Cobbler's Shop*, in the best Dickens tradition (see reproduction).

The Gallery's monthly publication, *Panorama*, is devoted to an excellent monograph on Blythe, who spent most of his life in the Pittsburgh region, by Carnegie's John O'Connor, Jr.—Jo GIBBS.

Louise Schacht Exhibits

At the Schacht Gallery may be seen portraits, figure compositions and still-lives by Louise Schacht, daughter of the late director, William A. Schacht. Miss Schacht, who will continue to run the gallery, is best represented by her floral studies, imaginative pictures in strong, fresh color. Among remembered paintings are the sensitive child portraits—*The Lone Ranger* and a solidly-painted *Andree*—and *End of Summer*, an appealing landscape in warm color.

The exhibition has been extended through January in memory of her father.—J. K. R.



Reclining Nude: BOUCHER. Lent by Fogg Museum



Les Regrets: MILLET. Lent by Boston

The Nude in Art—Theme Show at Hartford

A LOAN EXHIBITION of paintings and drawings of the nude in art has been placed on view at the Wadsworth Atheneum, in Hartford. This exhibition has been assembled by Mrs. Florence Paull Berger, Acting Director with the assistance of William George Constable, art consultant to the museum's trustees. Mr. Constable has written the foreword to the catalogue tracing the varied development of the theme of the exhibition.

The importance of the nude human figure as a subject of art is a feature of Western civilization as contrasted with the artistic ideology of the Far East in which man is considered but one

of a number of forms through which the animating essence of the universe is expressed. As identifying nature with man was the Oriental ideal no great works of art with the human figure as their central motif are to be found in China or Japan.

The Greeks, with their belief that man was the center of the universe, concentrated on the perfection of the human figure, even creating their anthropomorphic gods and goddesses in the guise of idealized human figures, usually nude. Their preoccupation with beautiful types and their intensive study of bodily structure resulted in the creation of ideal human forms as

dependent on definite canons of proportion as were their architectural structures, but completely divorced from the realism of ordinary humanity.

When the knowledge of the art of the Greeks and of their able imitators, the Romans, disappeared in the darkness of the medieval night, a new form of art expression appeared in the murals and altar pieces designed not only to embellish Christian churches, but also to teach the doctrines and history of the Church. Ecclesiastical authority frowned upon depiction of the human body, both because of its pagan associations, and further because the representation of the nude was considered a contravention of morality and decency. For a time even the study of the structure of the human body was considered sinful—there were apparently no bones beneath the flowing robes of these figures of holy legend.

A new form of anthropomorphism gradually appeared in which divine forms as well as those of saints, angels and prophets were represented in idealized human figures. With the new conception of the Renaissance of man's earthly importance as well as his heavenly destiny, it was not long before the nude was sanctioned when it was essential to some Biblical theme. The many paintings of *Susannah* and *the Elders* demonstrate the interest that artists felt in portraying the beauty of nude forms.

As the influence of the classics grew, all pretences were thrown aside, and the figures of pagan mythology were favored themes. The influence of classical canons of form made themselves felt in the perfection of these nude figures—Giorgione's *Sleeping Venus*, Titian's magnificent *Bacchus* in his *Bacchus and Ariadne*, Tintoretto's *Origin of the Milky Way*, to cite a few examples, are Greek sculpture come to life in superb vitality.

The nude was never again banned as a theme of art, but appeared in different guises. The Church exerted its au-

[Please turn to page 22]

The Finding of Vulcan on Lemnos: PIERO DI COSIMO. Owned by Hartford



Hoffman, Sculptor

SCULPTURES in various mediums and a group of ceramics by Wilmer Hoffman, at the American-British Art Center, possess a quality only too rare in exhibitions of sculpture, the power of immediately challenging imagination and emotion that results from the artist's personal, picturesque viewing of his subject matter.

The craftsmanship is so assured that one scarcely thinks of it, but feels that the pieces have grown by some intuitive logic into their equilibrium of masses and flow of rhythmic planes. The portraiture of children is carried out with great simplicity and candor that achieves the freshness of adolescence touched with spontaneity and a naturalistic warmth. *Hindu Woman* in bronze, attains monumentality. The outward planes of the head, sensitively modelled, seem to correspond to some inward spiritual life which has molded them, a complete harmony between the sculptural elements of the plastic organization and the inner vitality of life.

Hoffman is an *anomalier* of distinction. The many figures of horses—the awkward movement of the long-legged foal, the grace of the *Reclining Colt* with its half-raised front legs ready to spring into flight, or the clutch of the palmate feet of the duck in the large fountain piece and the admirable balance of its heavy body are instances both of the fine perception of the artist and of his ability to sum up the characteristic gesture of each creature with fluent line and exquisite adjustment of contour and masses. He has succeeded in abstracting the most suggestive and harmonious elements of form and contour of bird and beast.

The ceramics in rich glazes are ornamental pieces of charming fantasy. *La Chasse*, two companion pieces embodying all the fanfare and accoutrement of the hunt might be specially chosen were it not for the enchantment of the pair of figures, *Sea Nymph and Triton*, like delicate Rococo translations of classic myths. (Until Jan. 26.)

—MARGARET BREUNING.



Catnap: CHARLES SALERNO. (White Marble)

Charles Salerno—New Star Among Sculptors

IT HAS BEEN FIVE YEARS since the Weyhe Gallery, discoverer and near life-long mentor of John Flannagan and early sponsor of such Europeans as Lembruck and Maillol, has taken on a new sculptor. Brooklyn-born Charles Salerno was overseas in his third year of service with the Army Air Corps when, last Spring, his wife brought in a few of his small pieces to the Gallery. Then and there a one-man show was planned—as soon as the young sculptor could assemble enough work.

Neither the trustworthy Weyhe taste nor eye failed. Five of the pieces were sold before the opening of the show on January 7, to such discerning collectors as R. Sturgis Ingersoll, Andrew S. Keck, and to the Museum of Art of the Rhode Island School of Design. Proprietor Weyhe and artist Bill Bomar also felt strongly enough to buy pieces for their private collections, and it is high praise

indeed to be able to sell to "the trade."

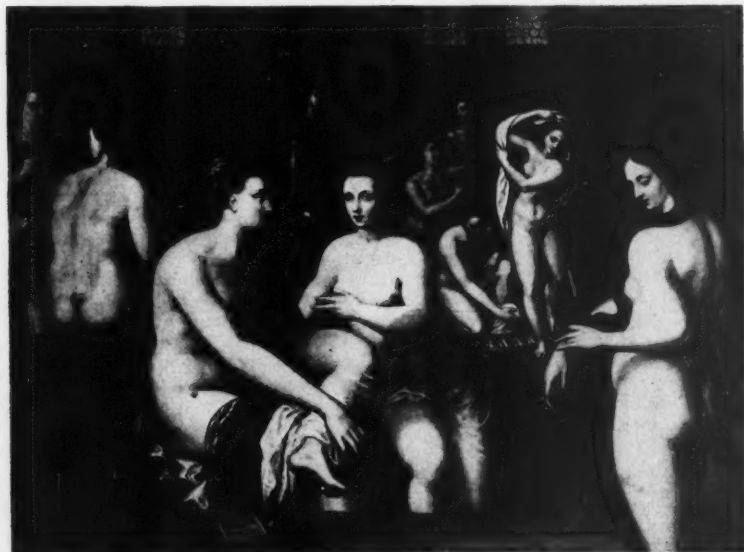
Salerno shows 26 figures and heads, expert in technical accomplishment in all manner of materials, and packed with genuine and communicated emotion. Most of them were executed at furious speed since his release from the Army in the Autumn. Only one piece, the infinitely tired, bowed *War Weary* head of a man bears in its title the theme that runs, usually by implication and indirection, through many of the best of these sculptures. There is immediacy as well as universality in the tender adolescent *Girl with an Imaginary Lover* (she grew up at the wrong time); the unendurably tortured *Abandonment* and the curled but still voluptuous figure of *Sorrow* are both "earth mothers" who were meant for better things. *Mourning Woman* is literally and figuratively flattened by grief.

Contrapuntally runs a second theme, the new life that is the artist's own recent experience—the round, almost foetal new babe, *The Gift*; a *Mother and Child*, suffused with tenderness, which just emerges from the block of onyx; a charming *Child's Head* that doubtless looks a bit into the future. Two other pieces of arresting accomplishment are the completely relaxed *Catnap*, lovely of line and smooth, rounded form, and the rough hewn, vital *Lovers*. Salerno's work makes a notable addition to our all-too-small field of sculpture.—JO GIBBS.

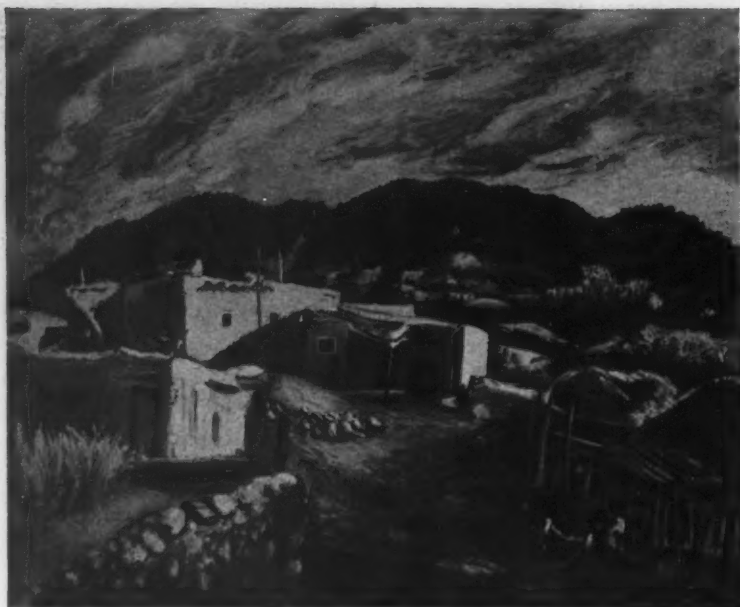
Gifts to Albany

The year 1945 has been one rich in gifts for the Albany Institute of History and Art. The most lavish of these, an early 18th century English pipe paneled room from the house of the Duke of Richmond, given by Mrs. David C. Hanrahan in memory of her husband, Captain Hanrahan, is still in the process of being installed on the second floor of the Institute. It is complete with fine furniture and paintings by Gainsborough, Zoffany and others.

Le Tepidarium: SCHOOL OF FONTAINEBLEAU. Lent by Wildenstein to Hartford



January 15, 1946



Morning Light: LOUIS RIBAK

Louis Ribak Visits Old New Mexico

PAINTINGS by Louis Ribak, who now lives in New Mexico, were viewed at the A.C.A. Gallery. An artist working in a strange country must not only set a new palette, but adjust his mind to new conditions, seeking to discover beneath the adventitious charm of the pictorial the underlying reality of place and people.

In a large measure Ribak has succeeded in this difficult task. There is a feel of place in all his paintings, the sense of the once-familiar becoming the familiar and accustomed. *Sangre de Cristo Mountains—Winter* is an epitome of this picturesque country with its bare bones of mountain forms striding across a world sharply outlined against the vast horizon, its snowy slopes patterned with a checkerboard

of little fields. *Taos in Spring* is intensely green under a dark sky over which streamers of radiant clouds seem to float in tremulous motion. *Morning Light*, a range of green hills and clustering village, where one pink facade is illumined by the curious obliquity of light that may often be observed falling from the broken clouds of early morning, is another canvas set down convincingly with fluent brushwork and well-considered spatial relations.

The character of a people is, of course, more elusive. The Indians of these canvases tend to become types, impenetrable behind their masks of reserve. Yet in the paintings of religious festivals and gala crowds, the mask often drops and the individual appears.

—MARGARET BREUNING.

Virginia in the Spring: RICHARD LAHEY. On View at Kraushaar Galleries



Gracious Paintings Of Richard Lahey

AS CERTAIN WOMEN achieve a style of dressing which is smart, modern but in good taste, so Richard Lahey's paintings at the Kraushaar Galleries make use of good, often startling color combinations without departing from a tone of quiet grace. Typical of this style is the large portrait of Carolyn, who wears a white and orange blouse, a chartreuse skirt and sits against a solid pink background. She emerges, however, a pensive girl in a sensitive portrait.

This remarkable quality is also evident in the landscapes—such as the sparkling *Springtime in Virginia*, one of the most gracious paintings in the show—as well as in still lifes and figure studies. Other notable pictures are *Ogunquit Beach Party*, *Pony Ride* and the *Old Warrior*.—J. K. R.

Directions in Abstraction

In the period room of her gallery Bertha Schaefer has arranged an exhibition called "Directions in Abstraction" (through Feb. 2). Both an interior decorator and a gallery director, Miss Schaefer has often combined modern paintings with antique furniture in what might seem to be a surprising wedding. On consideration, however, there is nothing antagonistic in this union. The problems of decorating and the problems which occupy a majority of her artists are the same, for they are both concerned with the proper arrangements of light and space.

Among the directions revealed in the 12 pictures by as many artists, the largest number stem from work of an artist represented by a small gouache, signed Pablo Picasso. Among the fresher works on view are *The White Space* by Balcomb Greene; *Perpetual Destructor* by Ben-Zion and *Still Life with Red Lobster* by Nicholas Vasilieff.

—J. K. R.

Impatience of Youth

Donald Karshan is holding his first one-man show of charcoal and crayon heads at the RoKo Gallery in Greenwich Village at the age of seventeen. Karshan's talent is undeniable as is his ability to achieve power through the employment of heavy masses, but this reviewer found himself wishing that the neophyte had waited a little longer before exposing his talents to public scrutiny. It is a near certainty that within several years he will begin to question the wisdom of this premature debut himself. This observer speaks from personal experience, having likewise committed the indiscretion of youthful impatience exhibitionwise himself.

There are indications here of valid ability along with a vigorous approach. Influences felt stem from Rouault and Redon. A future is predicted if the artist can curb his desire for acclamation and devote himself to further study. If we in America have a cardinal fault to be singled out it is our over-emphasis on arrival. Exhibition through February 9th.—BEN WOLF.

Bloom's Encore

EVER SINCE the strange, compelling and original work by a young and unknown artist from Boston, Hyman Bloom, was introduced in the Modern Museum's "Americans—1942," a good many people have been asking for more. The Modern bought two of his brilliantly expressionistic canvases and have shown them from time to time, but to all intents and purposes Bloom dropped out of the art world as suddenly as he had dropped into it. Not once has he been represented in a major group show, and he even stopped painting altogether for a time.

But for more reasons than scarcity and appetites a-whetting but not satisfied for the past four years, Bloom's first one-man show, at Durlacher until February 2, is an event. He is still preoccupied with much the same themes—rabbits with Torahs, brides enveloped in whiteness, chandeliers, birth and death, but he has come a long way in both his color and surface textures. The vibrant tone-on-tone of close-keyed blues, purples, pinks and reds, built up smoothly with a palette knife on two of his newest, least objective paintings, make for sensual pleasure difficult to describe. But even these, *Treasure Map* and *Archeological Treasure*, are filled with the emotional mysticism that characterizes the more recognizable subjects.

There are two magnificent chandeliers. The one that explodes in brilliant light against a deep blue background demonstrates, as clearly as anything in the show, the personalized development that has taken place since the earlier, more Soutine-like version shown at the Modern, although these two artists do have similar aesthetic parents.

The galvanizing horror piece of the exhibition is a putrescent *Corpse of Elderly Woman*, surrounded by the white of grave clothes placed on stygian black, a dynamic piece of design and symbolism. After a moment of repugnance, one becomes aware that within the artist's seeming absorption in death and decay is contained the resurrection—the relative unimportance of fugitive flesh as opposed to the indestructibility of the spirit.—JO GIBBS.

Romanticism the Keynote

Romanticism—fiere, haunting or bold—characterizes most of the work in the group exhibition at the Chinese Gallery, first large show under the gallery's new sponsorship of modern art. One of the most important components of such painting, original use of color, is well represented.

Revington Arthur's large view of southern life on a *Rainy Sunday*, in which areas of turquoise, green, red, purple, yellow and brown work together in exciting harmony, is one of the artist's most successful canvases. Color, too, burns hard and strong in Abraham Rattner's *Head of a Man*, while it becomes moody and compelling in Jean Liberte's *Rocks and Sea*. Other painters represented by typical works are Milton Avery, Nicholas Takis, Maurice Golubov and Joseph Solman. (Through Feb. 2.)—J. K. R.

January 15, 1946



Etruria: ROLLIN CRAMPTON

"Group Intime" Opens First New York Show

FIVE ARTISTS of individual and divergent expression, George Constant, Rollin Crampton, Josef Foshko, Sigmund Menkes and Jean Xceron have banded together as the "Group Intime" and are currently holding the first of what promises to be an annual exhibition (at Ferargil until Jan. 31).

Least known to New York audiences, the work of Crampton deserves first attention. It is mature, sincere and experimental. There is a sophisticated naivete in many of his forms and figures (mostly ladies, dressed and undressed, and clowns), modeled as if in clay; and his dark palette, like gunmetal reflecting color, has been tactile

Bride: HYMAN BLOOM. On Exhibition at Durlacher Galleries



appeal. In contrast to his meticulous brushwork and finely polished texture is Constant's broadly simplified patterns of near flat color cut by sweeping black line. Although huge black eyes are almost a Constant trade mark, he has left off the face of the *Figure in Interior*, thus carrying simplification one step further in a foreshortened composition that must have been a pretty complicated task.

Menkes is handsomely represented by a large *Still Life at the Window and Repose*, both lovely in color, subtle in implication and treatment; and by the gripping understatement of *Warsaw Tragedy*. The gentle Foshko makes even the couple in *Greenwich Village* subdued and sentimental, contributes a wonderfully sensitive watercolor head of a *Young Composer*. Punctuating and pointing up his more earthbound friends are three completely non-objective canvases by Xceron. His *Composition No. 275* is a particularly happy arrangement of geometrical shapes and lines overlaid here and there by what might be edgeless, thin clouds.

Not part of the group, but a definite added attraction are a half-dozen sculptures by Hesketh, some amusing, all flowing with line, grace and movement.—JO GIBBS.

Mozart Folio

Mozart had a long pointed nose, very little chin and hair that was often tied behind in a knot. Collars were worn high in his day and sometimes their points and the points of his nose and his hair combined in a fine triangle, especially intriguing when viewed in profile. Joseph Solman has made the most of these facts in his studies for a portrait of the great composer, to be shown at Bonestell Jan. 21 to 31.

Playful, imaginative and appealing in modern idiom, these 12 sketches have been translated into the silkscreen medium by Leonard Pytlak and the accompanying Mozart Folio (limited edition, \$75.00 per copy) will be on view with the original sketches. Pytlak, himself an accomplished artist and pioneer serigrapher, has done a superb job in faithfully carrying out the color and texture of the paintings.—J. K. R.



Angel in the Park: RENEE LAHM

Memorial Exhibition Given Renee Lahm

OILS AND WATERCOLORS by the late Renee Lahm, form a memorial exhibition, at the Midtown Galleries. While a large number of these works are concerned with New York, one feels that wherever the artist looked, her sensitive vision found a theme—the colorful scenes of Jamaica, the Connecticut landscape, the swift vision of the little, white house framed with autumn trees in *Bedford Village*, flowers from her garden, the gigantic construction of the New York World's Fair buildings assuming shape and significance against the flat horizon.

Mrs. Lahm began to study art at thirteen and was indefatigable in her work, continuing to paint the scenes from her window during her last long illness with no diminution of skill or of her intense application to the subject before her. She was, moreover, concerned in many activities to benefit her fellow artists and gave ungrudgingly of her time and strength to them.

Angel in the Park, a fountain set against a background of towering buildings; *New York in Winter*, bare trees, a snowy roadway and an atmosphere of cold enveloping the canvas, or the complex design of *New York*, the park with its icy ponds and whirling skaters set in a canyon of soaring structures, are characteristic of her work. The paint-

ing of heavy-headed sunflowers, or the exquisite play of hues in the gouache, *Flowers*, are equally representative of her gifts of rhythmic color pattern and appropriate substance.

The feel of hot sun, glowing color and movement in the Jamaica paintings reveal the artist's versatility in developing widely varied themes. The whole exhibition speaks not only of Mrs. Lahm's gifts as an artist, but also of her devotion to her work under conditions that would have daunted any but the most courageous spirit. (Until Jan. 26.)—MARGARET BREUNING.

William Lester Wins

Houston winner in the 7th Texas General Exhibition, currently seen on its tour at the Houston Museum of Fine Arts, is William Lester, who received the \$300 purchase prize offered by the Marquis and Marquise d'Oyley for his oil, *Mesquite Tree*. Lester is a member of the fine arts department in the University of Texas in Austin.

The exhibition was recently seen in Dallas where the \$400 purchase prize, offered by Mrs. E. B. Hopkins, went to Dickson Reeder for his oil, *Ellaraye*. Other prizes were announced when the exhibit opened last autumn at the Witte Memorial Museum in San Antonio.

Vehement Statements

RECENT WATERCOLORS by De Hirsh Margules, at the Feigl Gallery, indicate that he has been wandering in the same purlieus of Coenties Slip, Coney Island and Nyack as his fellow-artist, James Lechay, whose watercolors of these regions are now on view at the Macbeth Gallery. Yet while the visual experience has, apparently, been identical, each artist has set down his impressions in entirely disparate highly individual terms.

Margules records much of his impressions with vehemence of statement and intensity of color, particularly in the skies where planes of mordant hues clash and grind against each other while glowing discs of suns disperse strange radiance. *Storm over Nyack* is especially notable for its cloud effects which seem like some apocalyptic vision of destruction above a threatened world.

The artist varies both palette and design with changing mood. *Contemplation*, a figure seated in apparent reflection before a graveyard, is carried out in pale, clear tones of muted color. *Carroussel* intensifies its whirling movement with repetition of circles enclosing the rotation of the gay figures.

Especially to be commended are *Improvisation, No. 3*, *Sunset at Nyack* and *Washington Bridge*. (Until Jan. 26.)

—MARGARET BREUNING.

Janet Sobel Gains

Janet Sobel is holding an exhibition of paintings in oil and gouache, at Art of This Century. While Mrs. Sobel has obtained a greater command of both brushwork and design since her showing at the Puma Gallery, the increase in her imaginative power is most marked.

There are a number of recent figure pieces that indicate her gain in this work, yet, it is the pure fantasies such as the all-over patterns that resemble curiously veined, colored marbles that make most impression. *The End of the Blackout*, where glowing strings of paper lanterns blaze out of the canvas, or the brilliant clash of color planes in *Spontaneous Combustion* are outstanding items.

The gouaches display a completely different technical approach, sharp contours and clarity of forms replacing the all-over weaving of lines and planes in much of the work. As these paintings are not titled, it is impossible to refer to specific ones, yet there are a number that should be cited. (Until Jan. 19.)

—MARGARET BREUNING.

dh

In California

MODERN FRENCH
and
AMERICAN PAINTINGS

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GALLERIES

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january 10-31

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POTTERY SCHOOL FOR RENT

GOOD LOCATION • For Details Write:
GAIL SYMON, Silvermine Guild of Artists
Silvermine, Norwalk, Conn.

Difficult Origins

RECENT PAINTINGS, collages and drawings by Robert Motherwell, just shown at the Kootz Gallery, mark an advance in color and composition on the part of this controversial young painter. Categorizing his position among the avant garde is extremely difficult and to this reviewer highly unnecessary. But for the benefit of those who rely on "type casting," his work would seem to fall somewhere between abstraction, with a slight flavoring of expressionism, and non-objectivity. Although Motherwell makes nature his springboard, his departure from natural form and objectivity, this departure is so complete in most cases that his origins become difficult to trace.

Forms are juxtaposed, creating tensions in a textured *Large Personage*. Here line renders an important service to the simple masses employed. *Figure in Green and Pink* subtly balances its two dominant colors. In *Abstraction on Turquoise*, depth and space have been created through the opposition of earth colors and blues. A large collage titled *La Resistance* unfortunately does not come off. In this work an otherwise excitingly iconoclastic composition is destroyed through a lack of color balance—not overcome by its forms. There is a watercolor titled *Composition in Red and Chartreuse* that is notable for utilization of space without crowding. It is hoped that the artist will follow the direction indicated in this last named picture. Until January 19.—BEN WOLF.

Kamrowski, Surrealist

The Mortimer Brandt Gallery is currently introducing the work of a talented surrealist, Jerome Kamrowski. Happily it is the physical sciences, rather than the discoveries of Freud, which have inspired this young man, many of whose gouaches and oils resemble imaginative variations on popular illustrations of plant and animal anatomy.

Like the work of most artists painting in this school, technique rather than strongly felt subject matter is the impressive factor. Kamrowski's style is fluid and sophisticated, while color is rich and well-controlled. Most of the pictures were painted in Georgia, but few have any kinship with subject, except as a vague starting point. Outstanding works include *Mill in Saint Mary* and *Section of Pagan Bluff*, both moody gouaches, in which medium the artist achieves more distinction. (Through Jan. 26.)—J. K. R.



Portuguese Bread: KARL KNATHS

Karl Knaths Abstracts the Essence

KARL KNATHS, now holding an exhibition of paintings at the gallery of Paul Rosenberg, in the title of one canvas, *Straight and Mingle*, seems to sum up the exact point which he has reached in his esthetic adventures. For his work is variously non-objective and again abstract with an objective motive as point of departure. The originality of his conceptions is more marked in his purely non-objective paintings.

Bach, for example, in which a musical instrument (certainly, not one associated with that composer, but with early cubistic art) peeps out of a flutter of color planes, cannot help but suggest Braque, as the color scheme and tenuous forms of *Gear* bring Dufy to mind. Or even *Cin*, probably part of the label Cinzano on the almost obscured bottle, brings both Braque and Picasso into remembrance.

But in the round forms and bold curves of *Composition* or the handsome color pattern of *Composition, No. 2*, its rounds of pale pink, touches of black and dots of white forming a striking harmony, the artist seems to be entirely on his own. The linear structure of *Fox Hunter* interwoven curiously with a flux of contrasted color planes scarcely needs the tiny, indeterminate figure as a *raison d'être*; it is effective in its combining of static line and rhythmic planes.

While *Fish House* appears to labor

for its significance, *Portuguese Bread*, *Stripes and Dots* and *Tall Candle* seem to possess ineluctable truth in their relation of planes, contrasts of color and play of forms.—MARGARET BREUNING.

Kappel and Potter

R. Rose Kappel and Margaret Potter are currently joint exhibitors at the Argent Galleries on 57th Street. Kappel has devoted her energies to pencil studies of seacoast scenes. The artist employs her pencil in the manner of an etching tool. Indeed, in the case of several of the entries, this reviewer was obliged to take a second look to ascertain that these were in reality pencil sketches and not drypoints. *Waiting and Wading* is an appealing paper with its small fry in unabashed nudity paddling a safe distance from shore. Also remembered is *Supervising the Clam Diggers*. Here admired was the artist's excellent judgment in the spotting of figures.

Margaret Potter is showing watercolors. Particularly noted among her exhibits were a loose dramatic *After the Storm* and *Outside Mexico City*. In the later named, the painter has adroitly utilized the happy accidents arising from working on wet paper. Not to be overlooked is *The Horse Van*. It is perhaps the most successfully composed of her exhibits. (Thru Jan. 19.)—B. W.

LEWIS DANIEL

RECENT PAINTINGS

JAN. 21st - FEB. 9th

BABCOCK GALLERIES

CARMINE DALESIO, Director

38 East 57th Street
New York 22, N. Y.



Black Whale: RICHARD COSTA

Costa, Hunter and Painter of Leviathans

LEGEND has it that Richard Costa sailed before the mast on a whaler out of Salem about 1830, and he is believed to have been a ship's cook of Portuguese origin. While his shipmates carved ivory walrus tusk knife handles, engraved scrimshaw or knotted Belfast cord into belts and pillow-covers . . . Costa painted. He painted ships patrolling the whaleroad with hungry turnstones wheeling in their wakes, black spouting leviathans and snow-whitened icebergs that had parted from the

Greenland glaciers that had given them birth and come sailing down the fjords to cruise the turbulent North Atlantic.

The resultant naive panels that have survived were collected by Frederic Newlin Price and are currently on exhibition at the Ferargil Galleries in New York. This is a rewarding show for seafarer and armchair mariner alike. Sharpen your whale-irons . . . look lively and lower away for a Nantucket sleigh ride down 57th Street.

—BEN WOLF.

Women With Pearls Start Nation-Wide Trek

THE PRIZEWINNING CANVASES in the "Woman With Pearls" contest staged by La Tausca Pearls-Heller-Deltah Company, reproduced in the last issue of the *Digest*, give but little hint of the variety displayed by the contesting artists. A visit to the galleries of Portraits, Inc., where the collection is currently on view will, in this reviewer's opinion, produce much the same reaction on the reader's part.

The above does not constitute a slap at the awarded canvases. They are for the most part superior examples in the exhibition, but viewed in toto they display a sameness that would seem to hint that they were chosen with an advertising program in mind rather than the

selection of the most noteworthy entries.

Take the instance of Jane Berlandina's *Birth of a Pearl*. Aside from Ruth Ray's prizewinning entry it is one of the most imaginative works in the show. *Recollections of Sienna* by Theodore J. Roszak, stemming from the Renaissance, displays great originality as does Carol Blanchard's charming double portrait (incorporating a minimum of calcereous concretions) and Abraham Rattner's glowing and heavily pigmented *Le Bijou de Noce*. An atmospheric canvas titled *Consuelo* by Helen Sawyer evidences kinship with 19th Century impressionism but is by no means derivative. Tschachbasov's *The*

Pearl Necklace, conjuring visions of a perfumed harem, is notable for the impact it achieves without deserting its governing simplicity.

There is a dearth of primitivism in the exhibition, *The Night Is Decked With Pearls* by James Donald Prendergast being the sole entry from this department. Its main charm results from its almost baroque overcrowding.

Outstanding among the prizewinners, apart from Ruth Ray's entry mentioned above, are Max Weber's monumental *The Pearl Necklace*. There has been little compromise here with the demands of industry. Perhaps the least important item in the canvas is the *raison d'être*. This work evidences kinship with Grecian-Egyptian coffin painting . . . and indeed bears more than a fleeting resemblance to one. *Jean* by Jon Corbino does not reveal in reproduction the sensitive underpainting the artist has brought into play in the piece's creation.

In closing, *First Pearls* by Scamanda Gerard and *Woman With Pearls* by Thelma B. Salter must be mentioned. In both instances the artists have demonstrated a charm and chic that should recommend their fine-art expression to industry in the future.

Upon the termination of the present exhibition it is planned to take these diverse canvases celebrating the fact that women and pearls, things of beauty in themselves, profit through combination, on tour throughout the country during the coming year.—BEN WOLF.

Serigraphs on Tour

This reviewer had an almost uncontrollable urge to desert his duties as critic and to go home and make some prints for himself when he viewed the current *Coast to Coast Exhibition* of the National Serigraph Society. The silk-screen prints shown are that infectious. And one immediately senses how much pleasure their creators had in making them.

Robert Gwathmey's *Across The Field* demonstrates how admirably suited to his simplified approach is this pliant medium. William H. Johnson reveals a sense of humor with a print titled *Going to Church*, while Hodgkin's *Dock* by Sol Wilson shows how solidly this form of print-making can be worked. Remembered is *Yard* by Louise Bunce. Here the artist has created space through adroit handling of color and form.

The most successful of these prints are by those artists who have not tried to make oils or watercolors out of silk screen, but have accepted the medium for what it is. (Thru Feb. 2.)—B. W.

TAMAYO

Through January 26

VALENTINE GALLERY 55 E. 57th St., New York

Seasprayed Art

"Sea dust is sailor's talk for salt that sprayed us . . . going around the Horn carrying bread and brotherhood."—Tom Dwyer, artist-seaman.

The canvases to be seen in the Fourth Annual Art Exhibition by Merchant Seamen of the United Nations at the galleries of the National Academy in New York are undeniably "seasprayed." In some instances art has functioned as a release . . . a way of escaping from the imprisonment of the cramped quarters of the berth deck . . . but, in the case of the majority of the pictures to be seen, the high adventure of a war-torn sea affords the material for yarns similar to those the sailor has spun from time immemorial. These are the graphic versions of the "Sea Tales" our descendants will retell with an ever-growing lack of truth-basis.

A primitive cousin of Winslow Homer's named Carol A. Pertak, restates a variation of that artist's Gulf Stream in a frightening oil titled *Mirage*. Odus Holt dreams of home in a watercolor titled *Texas Sheep*, while a saga of the routine of the sea is preserved by Felix Vecchione in an oil titled *Twelve to Four*. With sail cloth as canvas and a shaving brush as tool, Guy Botto has recorded in oil a zig-zagging *Convoy*. Eighty-year-old Captain Cook Smith, a descendant of the famed Captain Cook of exploring renown, has traced the history of England in a watercolor that evokes childhood dreams of maps of buried treasure.

Among the most professional of these sea painters are Martin Reisberg, John R. Barker, Raymond E. Raymond, and David Pascaslesca. In the case of these later named, they are men who would have painted under almost any circumstance. . . . But in the instances where these exhibitors were seaman-painters and not painter-seamen . . . these works were produced as a result of the prodding of nostalgia and the desire to record.—BEN WOLF.

Beasts of the Jungle

There is a kind of terror in jungle beauty and Hugo Gnam has sensed it in his canvases now on view at the Norlyst Gallery. Elephants, rhesus monkeys, soft-eyed warbucks, and zebras, populate the artist's dank humid world of exotic flora. *Corsage in Exile* produces rhythms through its manipulation of flower and foliage forms.

Remembered also is *Portrait of a Zebra*. The painter has taken full advantage of that highly decorative beast's design element. If you read and enjoyed Hudson's *Green Mansions* you'll like these pictures.—B. W.

Kadish and Cantu

Boston's Boris Mirski Art Gallery is currently showing the work of painters. Reuben Kadish of San Francisco and Frederico Cantu of Mexico. Exhibitions continues through Jan. 27.

★ HONORABLY DISCHARGED SERVICEMAN IS LOOKING FOR GALLERY SPACE IN 57th STREET AREA. • • WRITE BOX No. 122.



The Poet Crucified Indoors:
JOHN MCGREW

Imaginative McGrew

UNARMED with a catalogue a casual visitor to the Lilienfeld Gallery would set down the current exhibition as a group show by contemporary artists of diverse tendencies. A school of Paris *Still Life*, which conventionally pits flat against sandy pigment in pleasant juxtaposition; a satiric characterization of a D.A.R. type or a *Portrait of Karen* in Thomas Benton idiom might be dispassionately viewed as proficient if not highly original. What makes the exhibition so striking, therefore, is the fact that these paintings, together with eleven other dissimilar works, were all painted by the California artist John McGrew.

As evident in the paintings, McGrew has a versatile talent, which served Warner Brother Pictures in the making of animated cartoons for several years.

Most recently he produced and directed military training films for the government. This is his first one-man show and is bound to cause comment.

Dominating the room is the tremendous portrait of an aged nude, titled *Time-Cancer*. Measuring 7½ by 9 feet, the canvas is a tricky achievement, for blended into the pounds of pigment which describe the seated woman are 400 figures (artist's count) which may be observed only at close stance. The legend beside the painting explains that the woman is really a "world inhabited by people functioning socially on a primitive level. Knowing of the life she holds one discovers that these old, diseased folds of flesh are perfectly normal dwelling places for societies. Her apparent dilapidation is really a rich manure for life to develop and grow in. The tragedy, of course, is that each of her 400 tiny people is essentially of the mold. They too are dying in order to give life."—J. K. R.

Emotional Sculpture

Sculpture by Henry Schonbauer is now being shown at the Modern Art Studio in Manhattan. Simple forms mark the work of this emotional sculptor. One senses his preoccupation with textures and finishes. This quality is coupled with a penetration and feeling for people as evidenced in his sensitive *Mother and Maternal Love*.

A massive head of *Beethoven* is included, executed in Honduras mahogany. The work gains in power through its understatement. *Owl* is one of the exhibition's most charming items. Brownstone flecked with silver has been employed, adding greatly to the works' appeal. Until February 7.—B. W.

Acquires Zorach's "Affection"

The Munson-Williams-Proctor Institute in Utica announces the recent purchase of William Zorach's sculpture in York fossil, *Affection*, acquired through the Downtown Gallery.



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PAINTINGS—OBJECTS OF ART

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New York, N. Y.



*Adagio Dancers: DAVID SMITH
On View at Buchholz*

Steel and Iron

SCULPTURE BY DAVID SMITH is being shown jointly at the Buchholz and Willard Galleries through January 26. The artist has made of steel and iron melting forms and rhythmic planes. In his hands, these stern media become as soft and pliant as putty. Shapes and forms emerge and nudge reality only to disappear into abstraction.

Big Rooster is a synthesis of virility. The several works using cock-fights as their subjective springboards create tension and the feeling of conflict through a semi-abstract approach. Line *per se* is generally so obscured in contemporary sculpture that only the most observant senses its presence. That is not the case in many of this highly original artist's works. Line dominates, as in the case of *Woman—Music*. Here line is frankly employed in a manner rare in sculpture. *Adagio Dancers* (reproduced above) appears to have the faculty to gyrate through space, while *Ad Mare* distills the sea itself.

Several of the works on view have been finished with oil color in such a manner as to give them added impact (*False Peace Spectre*). *Seaman and Siren* is a compelling fantasy, its rusty surfaces giving the beholder the feeling that the piece itself was recovered from a watery grave by a diver in search of the ruins of Atlantis. David Smith's work is testament to the fact that nature is not to be shunned by the modern. She is still important as James J. Sweeney has so well pointed out.

—BEN WOLF.

The Art Digest

PAINTINGS
and WORKS of ART

19 East 64th Street, New York City
London



Wonder Wheel by James Lechay

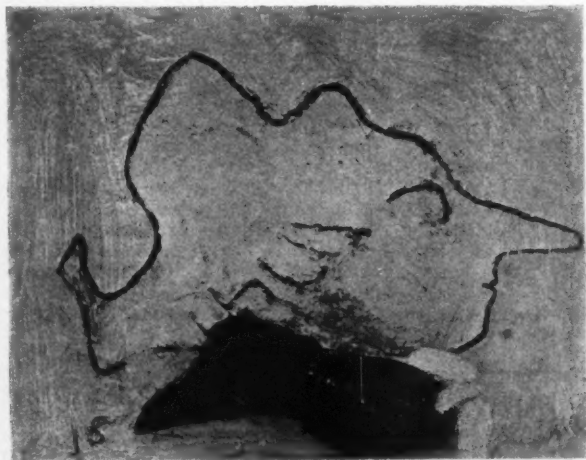
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EXHIBITION

VIEW OF NEW YORK

BY

MARIO BACCHELLI

JANUARY 19 - FEBRUARY 9

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Flowers on Table: JACQUES ZUCKER

Happy Art of Zucker

TURNING FROM the fanciful traffic in anatomy and stern technical exercises which characterize many exhibitions along 57th Street this fortnight, makes a visit to the Jacques Zucker show at the Bignou Galleries doubly enjoyable. Here is painting to rejoice the heart of all who love 19th century French painting—its sensuous feeling for soft brushed pigment, its homage to glowing color and its strong assertion of the beauty that is all around us.

These are happy pictures which transform casual interior and pleasant landscape into joyously stated image. The small *Flowers on Table* is a plain subject, but it is also one of the outstanding canvases in the show. *Margaret Anne at the Cottage Organ* is another striking painting on a homely theme.

The landscapes in the show are similarly rewarding. Never viewed in brilliant sunshine—sometimes gently touched by darkening mood—they are always presented with pleasure. Prominent among them are *Willow on a Road* and *Road to Lanesville*. (On exhibition through Jan. 26.)—J. K. R.

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The Nude in Art

[Continued from page 12]

thority over religious subjects, but secular painting was practically unhampered by any restrictions. The elegance and decorum observed by the late painters of the Renaissance and by the artists of the French School of Fontainebleau in their paintings of the nude were replaced by Carvaggio by a realism that depended on the living model. This influence extended through Spain and the Netherlands even to Rembrandt and to Rubens.

The scientific spirit of the seventeenth century and the new interest in landscape painting subordinated man as the central theme of art—"landscape with figures" marks his secondary position. While in the eighteenth century, in the Rococo paintings, the human form becomes a model for decorative arrangements, both draped and nude, the figure subordinate to elaborate schemes of decoration.

The exhibition reaches down to modern artists. Of Renoir, one of the great painters of sensuous forms, vibrant with life, Mr. Constable says, that "Renoir, perhaps of all painters most in love with the human body, yet thinks of it mainly as a reflector of light and a means to putting on canvas an exquisite harmony of nacreous tones." There appears to many of us to be more in Renoir's forms palpitating with life than this summary verdict.

—MARGARET BREUNING.

Two at Bonestell

Ely Jacques Kahn, architect, painter, educator and author of "Design in Art and Industry" and "Contemporary Architecture," is showing a group of watercolors at the Bonestell Gallery through Jan. 19. In fresh color he sets down appreciative views of pleasant New England towns and coasts. Distinguished among these are *Busy Corner*, *Evening and Harbor*.

On view at the same galleries are watercolors and ceramics by Britisher W. B. Dalton, an original painter of much charm. Like Whistler, whose work he admires, Dalton has turned to the Orient for instruction and understanding, but it is Chinese landscape painting rather than Japanese prints, which have influenced him. Soft delineation of American scenes under changing light forms the subject matter of his first American show. Evident in all the pictures is the sensitive interpretation of a poet. *Frost and Mist* and *Sunrise in Smoke and Mist* both in title and treatment approximate the Chinese love for that evanescent hour of time whose very tranquility denies its impermanence.—J. K. R.

More Than 21

The Quaker Family, a delightful interior scene by Horace Pippin which was acquired a while ago by the Providence Museum, is being exhibited there for the first time in a group of paintings and sculpture titled "The Negro Artist Comes of Age," co-sponsored by the Museum and the Providence Urban League. A selection of etchings by Wilmer Jennings, a Providence Negro artist, are also being featured.

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By Ben Wolf

Well . . . here it is 1946. Let us hope that it produces a fine crop of new talent . . . we could use it. And say in the future don't frustrate would-be artists. They laughed when Hitler sat down at his easel. Look what happened.

The artist emerged from the recent war at last freed from the unfortunate Victorian conception that had marked the average layman's attitude towards him. Oscar Wilde's "Lily" still bloomed before Pearl Harbor, at least in the public mind. It began to wilt when our painters started to join the various branches of the service. It died and was relegated to the ashcan when his fellow brothers-in-arms, seeing him sharing their discomforts and dangers, decided he was (high praise in the service) a good "Joe."

My plea for studios for artists has met with wholehearted support . . . from studio seekers. So far no studios have turned up. Remember, if you have one, I have takers. Paul Mommer, for example, is looking for a place to work in the neighborhood of Union Square . . . drop him a postal if you hear of anything. Rufino Tamayo is atelier-less too. You can contact them directly through this column. Let's get the white collar boys out of the studios by next Christmas!

Bookreviewer Harry Hansen discloses in his New York *World-Telegram* column that Henry Miller's latest book titled *The Air Conditioned Nightmare* has a choice chapter concerning Alfred Stieglitz and John Marin. We'll let you in on the details as soon as a copy is available.

*Tack & Yaw Dept. . . . Two new art periodicals are being readied in Manhattan that we hear will have a European slant.

**The Saturday Review of Literature* now carries a comprehensive calendar of current art exhibitions.

**Time* magazine reports that . . . "In Manhattan, John McIlroy celebrated 30 years' work underground. His job: erasing mustaches on subway posters."

*In the same issue Thomas Benton disapproves of *Time's* recent assertion that: "Tom Benton knows how to drink" . . . Retorts the thus damply described dynamic delineator: ". . . I'm not the town drunk. With the reputation you give me I'll be expected to drink everybody in Kansas City under the table and I can't do it—not me."

*An informant, just returned from Paris reports that recent art publications in France are tops. Fine paper

and first quality reproductions. An excellent goodwill gesture on the part of these publishers might be to start a drive for the relief of their American brethren of the presses . . . just a ream or so of paper would help awfully . . . and if there's any spare ink kicking about the shop . . . we'd sure appreciate it—honest.

*Latest "Man Of Distinction" who imbibes Lord Calvert whiskey between the covers of some of our best magazines is none other than Floyd Davis. Picasso Peale attended his recent New Year's Day party but was having such a good time that he failed to check up on his host's liquor brands . . . so we'll just have to take his word for it.

*Hans Hofmann who had quite a time last season searching for a studio to replace the one he had rented for a number of seasons in Provincetown and which had been sold—is happy now. He has been able to purchase one of the colony's most famous ateliers . . . Fredrick Waugh's former studio.

MORE DEFINITIONS

STUDIO: A chamber of torture.

REPRODUCTION: A thing seldom resembling the original.

MURAL: A pigmental shout.

MINIATURE: A pigmental whisper.

Editor-Publisher Hugo Gernsback's amusing annual Christmas and New Year's "Cards" consist of clever parodies of national publications. This year it is titled . . . "TAME . . . The Weekly Newsgabazine." It affords a glimpse into the future and is dated 2045 . . . celebrating the first one hundred years of the atomic age. There is a section devoted to art. If Mr. Gernsback's predictions are to materialize our descendants will be faced with a then current French art form, *L'art Psychique* . . . we quote: "Current revolution of younger and able artists are exploratory metaphysical excursions into man's psyche. Tired of dying, queer, surrealism, which disseminated vapid sensationalism under pretense of non-existent art, psychique artistes start with concrete psychological idea as basis of picture. Always consult authorities on subject—well-known psychologists, psychiatrists and other soul experts."

Sculpture in Berlin, according to this view into a future that I for one can do without seeing, places a loudspeaker in place of a head on a female torso to symbolize woman's talkativeness. This new art form is titled "Talking Art." . . . TAME marches on.

Ex-Sergeant George Baker's cartoon character *The Sad Sack* of Yank fame is to become a civilian next May when the G.I. favorite will appear as a regular strip character for the Bell Syndicate. . . . Good luck to the "Sack" in his new role. . . . May he bring half as much happiness to his peacetime audience as he did to weary soldiery the world over during the last four years.

I hesitated at telling this one for fear that there might be among us some who might wrongly construe the yarn as a bit of personal "press-agenting." My fellow toilers at the Digest contend



Jays of Winter by Picasso Peale

that it should be preserved for the ages . . . so here it is. A few days ago I received a phone call from my publisher to inform me that the new edition of John Ruskin's *King of the Golden River* that I had illustrated was on display along with a number of drawings at Macy's. I was duly puffed up . . . and immediately hot-footed to the aforementioned store. I diligently searched the book department and found not the slightest trace of either Ruskin or Wolf. Finally I approached an elderly saleslady and inquired if she knew aught of the "King," proudly identifying myself as the illustrator. "Her eyes shone with emotion . . . 'Do I,' said she . . . 'O, Mr. Rackham, I've admired you for years.'"

P.S. Arthur Rackham illustrated the same opus when your correspondent was in diapers . . . *Maybe* its the thinning hair line . . . *could be*.

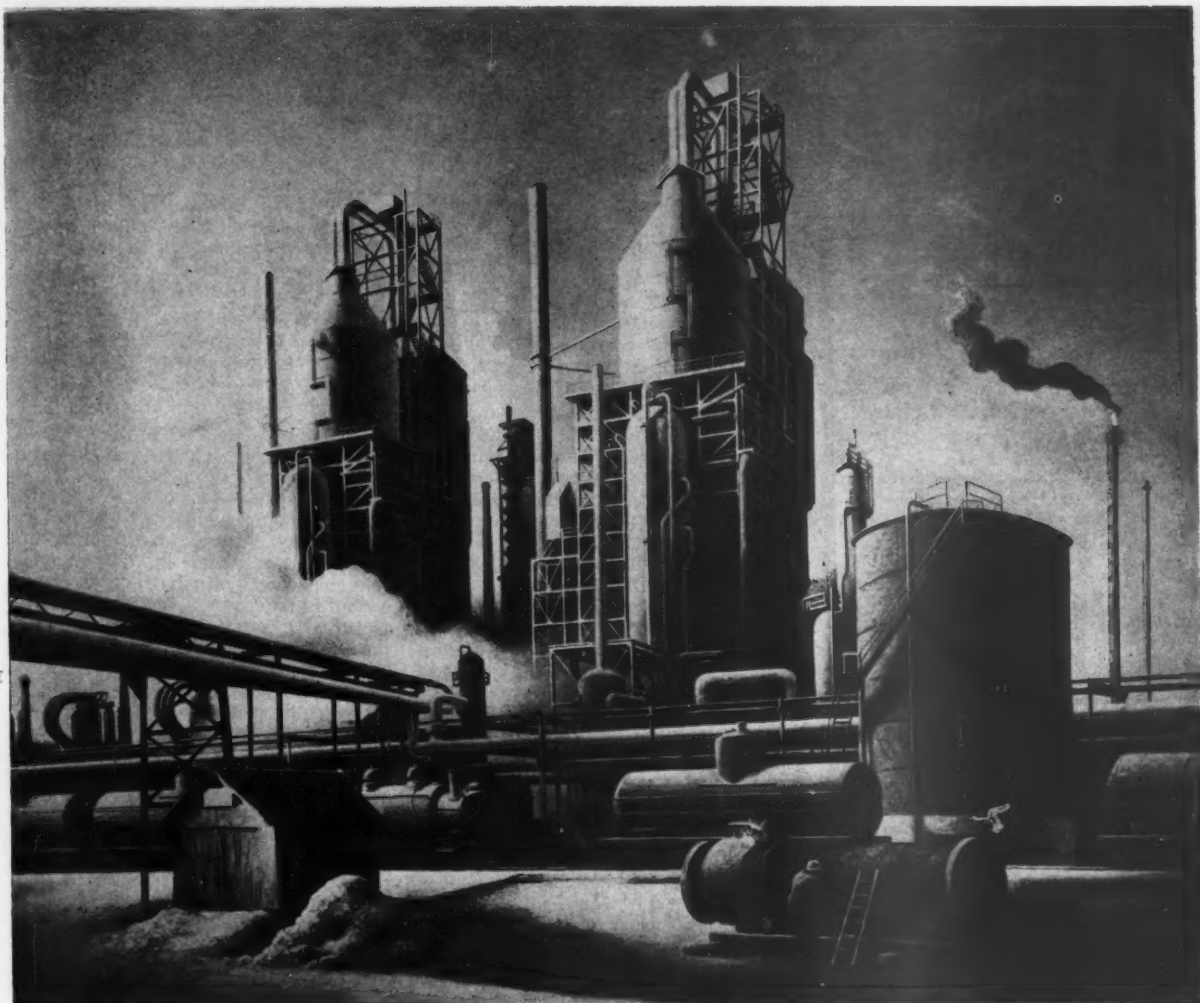
HEADLINES THAT NEVER HAPPENED

(In the Style of the New York Daily News)

Caveman Critic Flays Modern Art
Michelangelo and Clergy Tangle Over Sistine Chapel Deadline
Margharita and Raphael "That Way," Says Vasari
Widower Rembrandt Weds Former Maid Goya
"Two Canvases" Irate Husband Of Madja
Van Gogh Lends Ear to Girl-Friend
Businessman Gauguin Flees Family for Art

"We might adopt for the artist the joke about there being nothing more dangerous than instruments of war in the hands of generals. In the same way, there is nothing more dangerous than justice in the hands of judges, and a paint brush in the hands of a painter! But today we haven't the heart to expel the painters and poets because we no longer admit to ourselves that there is any danger in keeping them in our midst.—Pablo Picasso as quoted in *The Practical Cogitator* published by Houghton Mifflin, Boston 1945.

We agree with an artist friend of ours who recently commented . . . "Whether or not you want to live with a picture has nothing to do with its significance."



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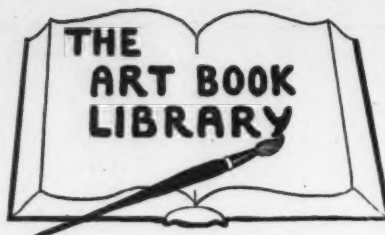
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By JUDITH K. REED

At the Dawn of Man

"Prehistoric Cave Paintings" by Max Raphael. Translated by Norbert Guterman. The Bollingen Series IV. 1945. New York: Pantheon Books. 100 pp. text and illustrations. \$7.50.

What was paleolithic man painting in the rude stone age, 15000 years ago? Art for art's sake? Magic designs to bring death to the enemy and success to the hunter? Or decorations to enliven his bleak caves? We don't know, of course, by what battle slogans the first esthetic men created, for theirs was the era of pre-history when no Vasari had means to memorialize them; but we do have the famous ceiling at Altamira and the paintings in the caves of Covalanas, Castillo, Hornos de la Pina, Pindal, Les Combarelles and Font-de-Gaume—works which provide tremendous challenge to smug historic man.

Max Raphael, author of many French and German books on art, has presented an important contribution to the study of these works, together with reproductions of 48 of the pictures. A serious scholar with keen analytical mind and broad general knowledge, Raphael is well equipped for his specialized job of creative interpretation and erudite speculation.

Beginning with the proper assertion that prehistoric man cannot be compared with primitive man, for the latter, clinging to ancient ways, lives isolated from main streams of modern life while the former were "history making peoples par excellence; they were in the throes of a continuous process of transformation because they squarely confronted the obstacles and dangers of their environment and tried to master them." Therefore, Raphael continues, there is no understanding the cave paintings by comparing them to primitive art work. In other words, we can understand the cave paintings only by looking straight at them.

From this viewpoint Raphael explains the art of the nomadic hunters: the forms he sees technically based on the proportions of the human hand as a measuring rule and psychologically based on the theory that infinite space represented danger and hardship through loss of herds, while finite closed space meant nearness and mastery of the essentials of life. Concepts of art he sees arising from prehistoric magical and totemistic practices.

No doubt some of Raphael's theories will be challenged by other specialists but this is a debate for them. For the general public the text will act both as a stimulating exercise in aesthetic dialectics and introduction to an intriguing field of research. It is unfortunate, however, that the language of the writer is involved and difficult.

So much for the text, for it is the pictures after all which seize the imagination and are the focus of the speculation. Here is drawing and painting, vigorous, vital, challenging. Readers of the book may ignore the many puzzles they pose and thrill only to their amazing freshness of appeal, their astonishing realism (achieved alternately through realistic detail and economical suggestion). Look at the animals and figures—set down this art of the stone age and place it next to that of the atomic age and ponder.

Contemporary Chinese Prints

"China in Black and White: An Album of War-time Woodcuts," by Contemporary Chinese artists. Commentary by Pearl S. Buck. 1945. New York: The John Day Co. 95 pp. \$3.00.

Without the attributions and fine commentary by Pearl Buck, this album of 82 woodcuts by 40 contemporary Chinese artists might seem to have been created by Western observers of the last turbulent decade in China. Almost without exception the artists represented have adopted Western ideals of picture making, both in style and approach. The medium they have turned to—the woodblock print—is old in China but only recently has it been successfully used as a fine art medium. While lack of paint and canvas probably prompted its adoption, the print has been well chosen to tell the story of an old, unconquerable people fighting a brutal enemy, while struggling to master new machines.

The China Woodcut Association assembled these prints which may well represent the beginning of a new and vital graphic tradition in China.

Views of the Orient

"Orientals." Photographs by Ernest Rathenau. Edited by Horst. 1945. New York: J. J. Augustin Publisher. 108 pp. of text and illustration. \$5.00.

This is a worthy successor to the publishers' last collection of photographs—*Day in Paris* by Kertesz. Rathenau's photographs of people from India, Malaya, Bali, and China capture the spirit of character and place with imagination and skill. Editor Horst has compiled appropriate accompanying text from such diverse writers as Pearl Buck, artist Miguel Covarrubias, Marco Polo, Rudyard Kipling, the poet Tagore, Confucius, Laotse, and Mencius, and Jawaharlal Nehru.

Details from the Chinese

"Spring Festival on the River: A Portfolio of Ten Details from the Ch'ing Ming Shang Ho." 1945. New York: Metropolitan Museum of Art. Ten plates. \$7.50.

The ten plates in this beautiful folio are details from a Metropolitan Museum scroll, one of several copies of the 12th century painting by Chang Tse-tuan, who was commissioned by the Emperor to paint a panorama of the capitol city and the Yellow River in 1120. A wartime printing triumph, the portfolio is an exceedingly handsome addition to any collection of Chinese art. Edition is limited to 3,500 copies.

The Art Digest

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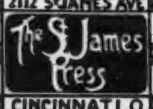
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A Modern Viewpoint

By RALPH M. PEARSON

To the Art Students of the U. S. A.

The most important thing about a controversy is that it gives the spectator a golden opportunity to form his own opinion. All controversy, therefore, between the Naturalistic and Modern schools of art is a great boon to art students; it challenges them to make decisions which will determine their own individual place in art history and help determine that of the nation. I started this controversial column with many a thought about the art students of today for, in city after city, I have seen art classes carrying on the same old skillful copying of casts, models, still-lives, and landscapes that was imposed on art students of half a century ago—entirely oblivious of the revolution in values and methods which has occurred directly under their young noses. What an amazing break-down of our vaunted world-wide system of communication is revealed when half or more of the art and art education world does not know the art philosophy motivating the other half.

Take this word "design" again. When an apologist for naturalism presumes to talk about design in the work of old masters or moderns; and a Modern also so presumes—immediately you have a controversy demanding intelligent appraisal, for meanings read into that little word "design" are poles apart. Let me try to measure the diversity.

The word "design" may mean:

A separate entity called a "design," as used on wall-paper or textiles.

A conventional decorative pattern lifted from some art period of history.

A created decorative pattern expressing contemporary life.

An ordering of parts for functional or practical utility.

An ordering of parts to give pleasure through the sense of sight.

An arrangement of parts in the sense of a "composition." Since a naturalistic work can be "composed" and then copied from nature, the word "composition" does not adequately cover the complete reorganizations of modern "design."

A kind of directional pattern of movements within a picture or sculpture as exemplified in the pyramidal arrangement of figures in certain works by the old masters. Such patterns are one fragment of a complete design.

An all-inclusive organization of all elements—lines, spaces, textures, colors, light-darks, planes and subject into a synthesis of harmonic relationships for functional, dramatic and sensuous purposes.

The great among the old masters knew design in this fullest sense. The school of Naturalism gradually lost all but the fringes of design knowledge. The Moderns have rediscovered the broad meaning of the word and amplified it, especially on the emotional side.

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Portrait of a Gentleman:
SCHOOL OF ANTONIO MORO.
In Kende Auction. See Next Page

Auction Calendar

January 17, 18 and 19, Thursday through Saturday afternoons. Parke-Bernet Galleries: Furniture, Silver and Decorations belonging to the Estate of the Late Henry W. Taft, to Lloyd W. Griscom, others. Georgian, antique Continental and other silver; paintings and prints; Chinese semi-precious mineral carvings, porcelain and pottery; English, French and Italian furniture; tapestries, Oriental rugs; table glass, porcelains, linens and laces. Exhibition from Jan. 12.

January 21 and 22, Monday evening and Tuesday afternoon. Parke-Bernet Galleries: Literary Property Collected by the late C. Will Chappell, others. Library sets of standard authors; incunabula; manuscripts; autographs; German literature including important collection of the work of Goethe. Exhibition from Jan. 17.

January 23, Wednesday evening. Parke-Bernet Galleries: Print collection of the late Robert Hartshorne, Part I. Fine prints by Cassatt, Cézanne, Degas, Gauguin, Goya, Ingres, Manet, Matisse, Picasso, Pissarro, Redon, Renoir, others. A group of Whistler's Venetian subjects and a collection of the works of Jacques Callot. Exhibition from Jan. 18.

January 24, Thursday evening. Parke-Bernet Galleries: Paintings from the collection of the late Sir William Van Horne, Montreal, sold by the order of his heirs. An important collection of twenty modern French and American paintings. Exhibition from Jan. 19.

January 25, Friday afternoon. Kende Galleries at Gimbel Brothers: Paintings, from the collection of the late Mary Gorsuch Torok, Pittsburgh. Fifty-eight old master paintings from Italian, Spanish, Dutch and Flemish schools, including work by Van Dyck, Maes, Dittivoli, Magnasco, Vasari, Neefs, Pourbus, others. Exhibition from Jan. 22.

January 26, Saturday afternoon. Parke-Bernet Galleries: French XVIII century furniture and objects of art from various collections. Louis XVI furniture, featuring an acajou console *désserte* mounted in *bronze doré*; a bronze and marble *jardinière* by Clodion; an acajou and tulipwood occasional table with top of Sèvres porcelain; a Louis XVI Sèvres bisque porcelain statuette by Falconet; and pair of Sèvres porcelain urns with painted decorations and *bronze doré* mounts. Tapestries, rugs, fabrics, and two Isfahan carpets, one formerly in the Clarence H. Mackay collection. Exhibition from Jan. 19.

January 31, Thursday evening. Parke-Bernet Galleries: Paintings, from the collection of the late Rennie P. Schwerin, others. Nineteenth century French works from the Barbizon School, American, and other paintings by Delacroix, Corot, Courbet, Jacques, Dupre, Ziem, Isabey, Daubigny, Decamps, Blakelock, Wyant, Inness, Durand, Moran, Twachtman, Constable, others. Exhibition from Jan. 26.

January 31, February 1 and 2, Thursday through Saturday afternoons. Parke-Bernet Galleries: Antiquities from the estate of the late Charles N. Edge, Judge Elbert E. Farman, property of H. Khan Monif, an Eastern Educational Institution and other owners. Egyptian, Greek and Roman antiquities, ancient glass, Gothic and Renaissance furniture and works of art, Persian and Mesopotamian Pottery, Persian bronzes and miniatures. Exhibition from January 26.

The Art Digest



On the Pequonic River: GEORGE INNESS (1876)

Barbizon Paintings at Parke-Bernet

A LARGE GROUP of paintings, most of which are from 19th century French and American schools and collected by the late Rennie R. Schwerin, will be sold at the Parke-Bernet Galleries on the evening of January 31.

The heaviest and most notable representation is of the Barbizon School, which includes Corot's *Le Nid Grec* and *Le Soir*, and in many instances several fine and characteristic canvases each by Dupre, Daubigny, Diaz de la Pena,

Decamps, Jacque, Isabey, Israels, Rousseau, Troyon and Ziem. Other outstanding French canvases are *Arab Encampment* by Delacroix, exhibited at the San Francisco Museum in 1936; and two works by Courbet, *Le Chêne* and *Vue d'Une Ville*, the latter of which was once in the Walters collection.

Fitting in harmoniously with their French contemporaries are *Near Milton* and *On the Pequonic River, Pompton, New Jersey* by Inness; Durand's *Moun-*

tain Landscape and other Americans.

From other schools and times come *Vue Prise a Dieppe* by Alfred Stevens, a tavern scene by Van Ostade, a rugged seascape by Frederick Waugh; paintings by Constable, Sargent, Schreyer, Pop Hart, Whorf, and, of all things, a bronze head by Dessiau.

This assemblage will be on exhibition from January 26 to 31.

Sale at Kende

ON THE AFTERNOON of January 25, the Kende Galleries at Gimbel Brothers will feature a sale of 48 old master paintings of the Italian, Spanish, Flemish and Dutch schools from the estate of the late Mary Gorsuch Torok of Pittsburgh.

Highlighting the collection are *The Christ Child* by Van Dyck and *Portrait of a Gentleman* by Nicholas Maes, which, with a typical pair of subjects by Philip Peter Ross (Rosa Dittivoli) all have certificates by Dr. W. R. Valentiner. The *Toilette de Bethsheba* by Giorgio Vasari bears authentication by Dr. William Suida.

Other paintings listed for inclusion in the sale are *The Noble Woman* by Frans Pourbus, the Younger; a characteristic landscape with figures by Magnasco; an interior view of the Brussels Cathedral by Pieter Neefs; a classical landscape by Frederick Desirani; work by Salvatore Rosa, Jan Van Son, Carlo Dolci, Carlo Maratta, Bison Guiseppe Bernardino, Lambert Lombard and others.

The collection will be exhibited for three days prior to the sale.

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Where to Show

Offering suggestions to artists who wish
to exhibit in regional, state or national
shows. Societies, museums and individ-
uals are asked to co-operate in keeping
this column up to date.—The Editor.

NATIONAL SHOWS

Jackson, Miss.

34TH ANNUAL EXHIBITION OF OIL
PAINTINGS. Feb. 1-28. Municipal Art
Gallery. Open to all artists. Entry fee,
\$1. Prizes and honorable mentions. Work
due Jan. 20. For further information write
Mississippi Art Association Municipal Art
Gallery, 839 North State St., Jackson.

5TH NATIONAL WATERCOLOR EXHIBI-
TION. April 1-30. Municipal Art Gallery.
Open to all artists. Works must be matted,
no frames. Prizes and honorable men-
tions. Work due March 20. For further
information write Mississippi Art Asso-
ciation, Municipal Art Gallery, 839 North
State St., Jackson, Miss.

New York, N. Y.

120TH ANNUAL EXHIBITION OF PRINTS,
WATERCOLORS and ARCHITECTURE.
Mar. 13-Apr. 1, 1946. National Academy
of Design. By invitation and by jury. En-
try cards due Feb. 8. Work due Feb. 15.
Prizes. For further information write John
Taylor Arms, Chairman Exhibition, 1083
Fifth Ave., New York 28, N. Y.

79TH ANNUAL EXHIBITION OF AMER-
ICAN WATERCOLOR SOCIETY. Feb. 1-
24. National Academy of Design. Open to
all artists. Media: Watercolor. Fee for
Non-members \$3.00. Work due Jan. 24.
For further information write National
Academy of Design, 1083 Fifth Ave., New
York City.

54TH ANNUAL EXHIBITION, NATIONAL
ASSOCIATION OF WOMEN ARTISTS.
Apr. 14-29. National Academy of Design.
Open to members only. Media: all Work
due April 3. For further information write
Miss Josephine Droege, c/o Argent Gal-
leries, 42 West 57th St., New York, N. Y.

Philadelphia, Pa.

20TH ANNUAL EXHIBITION OF AMER-
ICAN WOOD-ENGRAVINGS, WOODCUTS
AND BLOCK PRINTS. Feb. 15-Mar. 8.
Print Club. Open to all artists. Jury.
Prizes. Entry fee 50c for non-members.
Work due Feb. 4. For further informa-
tion write The Print Club, 1614 Latimer
St., Philadelphia 3, Pa.

Richmond, Va.

5TH BIENNIAL EXHIBITION OF CON-
TEMPORARY AMERICAN PAINTING.
Opens Mar. 30, Virginia Museum of Fine
Arts. Open to all living American artists.
Media: paintings, \$3,000 in purchase prizes.
Jury comprises Henry Varnum Poor, chair-
man; Jon Corbino, Waldo Peirce, Henry
Schnakenberg and Karl Zerbe. Entry cards
due Feb. 16; work received either at W. S.
Budworth and Son, 424 W. 52 St., New
York 19, or at the Museum. Work due in
New York Feb. 19, or in Virginia Feb. 25.
For further information and entry cards

write Thomas C. Colt, Jr., Director, Vir-
ginia Museum of Fine Arts, Richmond, Va.

San Francisco, Calif.

1ST SPRING ANNUAL EXHIBITION. Apr.
3-30. California Palace of Legion of Honor.
Open to all artists. Media: oil, tempera.
Two paintings may be submitted by each
artist, none must exceed 4'x4'. Jury. Prizes
totaling \$2,000. Entry cards due by Mar. 1.
Local artists' work due bet. 10 a. m. and
5 p. m., Mar. 8, 9, 10, 11. Out-of-town work
due before Mar. 13.

10TH ANNUAL SAN FRANCISCO ART AS-
SOCIATION EXHIBITION OF DRAW-
INGS AND PRINTS. Feb. 13-March 10.
San Francisco Museum of Art. Open to
all artists. Media: drawing, etching, litho-
graphs, block prints, engravings, collage
monotype, silk screen. Work may be un-
framed; mat sizes not to exceed 16"x20"
or 18"x22", entries exceeding these sizes
must be framed and glassed. Jury of se-
lection. Prizes totaling \$100. Entry cards
due Jan. 21. Work due Jan. 23. For fur-
ther information write San Francisco Mu-
seum of Art, Civic Center, San Francisco.

Seattle, Wash.

NORTHWEST PRINTMAKERS' 18TH AN-
NUAL INTERNATIONAL EXHIBITION.
Mar. 6-Apr. 7. Seattle Art Museum. Open
to all artists. Media: all print. Entry fee,
\$1. Jury. Purchase prizes. Entry cards
due Feb. 11. Work due Feb. 13. For fur-
ther information write Eleanor Honning-
fort, Secretary, 713 16th St., Seattle, Wash.

Tulsa, Okla.

1ST NATIONAL OF AMERICAN INDIAN
PAINTING. July 1 to Sept. 30. Philbrook
Art Center. Open to all American Indian
painters of traditional or ceremonial sub-
jects. Jury. Prizes. Entries due June 14.
For further information write to Bernard
Frazier, Philbrook Art Center, 2727 Rock-
ford Road, Tulsa, Okla.

Wichita, Kansas

DECORATIVE ARTS—CERAMICS. Wichita
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craftsmen artists. Media: silversmithing
and jewelry, weaving, ceramics. Entrance
fee \$2.00. Jury. Prizes in all media. Entry
cards and work due April 20, 1946. Ex-
hibition May 4 to 31, 1946. Write for entry
blanks, Wichita Art Association, 401 North
Belmont Ave., Wichita, Kansas.

REGIONAL SHOWS

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR
EXHIBITION. Mar. 1-21. Edwin Watts
Chubb Gallery. Open to residents of Ohio.
Ind., Ill., W. Va., Pa., Ky. Media: oil and
watercolor. Jury. Prizes. Entry cards due
Feb. 15. Work due Feb. 11-21. For further
information write Dean Earl C. Selgfred,
College of Fine Arts, Ohio University, Ath-
ens, Ohio.

Buffalo, N. Y.

12TH ANNUAL WESTERN NEW YORK
EXHIBITION. Mar. 6-31. Albright Art
Gallery. Open to residents of 14 counties
of western New York. Media: oils, water-
colors, drawings, sculpture, ceramics. Work
due Feb. 7. Jury. For further information
write Albright Art Gallery, Buffalo, New
York.

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January 15, 1946

Benton on Industrial Art (Continued from page 8)

is, as I have shown, ineffective for the production of distinctive art and had better be given up. The regular commercial artist who specializes in dressing up commercial ideas is a better hand in this matter than the fine artist who must either represent himself and his own ideas or blunder into ineptitude. It is a mistake for business to attempt the prostitution of fine Art when there is a perfectly capable commercial technique for advertising purposes. The artist who substitutes for his own perceptions the fictions of advertising does not do either himself or advertising much good. He may get a nice fat check but he sells himself out and thereby also sells out his Art in public estimation which is pretty serious for the professional careerist.

The artist lives in society only by the particular and personal character of his goods. These take on their particularity and personality through close relationship to the qualities of the artist's individual perceptions. True Art has many aspects but everyone of these must be referred to the same source for validity. That source is the artist's individual and personal responsiveness. Such responsiveness cannot be overruled in the interests of anything if you want Art.

The first and second of the directions which Business has taken are good for Art, Artists, Business and Society, the third is good for nothing beyond the cash usage that comes to the artist. The latter may not, of course, be wholly condemned because, sad to say, there are situations in life where money is more important than Art.

Gift of Hearst

Outstanding among the 1945 acquisitions of the Los Angeles County Museum is a large collection of Medieval and Renaissance stained and painted glass, a gift of William Randolph Hearst. Now on view in the main foyer of the museum, the collection comprises 60 examples of glassmaking, spanning five centuries and as many countries.

Earliest glass in the group is a French medallion, *Christ and a Monarch in Conversation*, dating from the 13th century, the greatest period for stained glass manufacture.

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For Your Calendar

Please jot it down. The Annual Dinner of the League will be at the Salmagundi Club, New York City, on February 23, 1946. Notices of it will go out February 1.

Increase in Dues

A letter will be in the mail shortly to our members telling them the League is compelled to raise our dues and why.

With the price of labor jumping and particularly in the printing industry, the cost of printing ART DIGEST has been increased considerably, and it in return must raise its price to our members. What is true in the case of ART DIGEST is true all along the line. Our other printing costs and materials have likewise increased alarmingly and your Board had but one alternative—our income must cover our cost of staying in existence.

This letter is almost ready for the mail. Many have talked with us and advised us and so far there has been no adverse criticisms. In fact many have ratified the declaration of one of our members, "It's worth it."

Improving School Colors and Crayons

The League is pleased to announce that the Committee on Standardization for Students' Artist Colors and Crayons have worked out a standard of mini-

mum quality specifications behind which will now go their guaranty branded on their products.

This Committee representing six of our leading manufacturers and four confreres and headed by Mr. Mack Lester, president of the American Art Color Works, had the valuable co-operation of the National Bureau of Standards in Washington and success has crowned their long and earnest endeavors.

The chief concern besides a bettering and standardization of school colors and crayons was the elimination of toxic elements which had long entered into the manufacturing of the cheaper materials.

This toxic element proved dangerous in many cases where the very young and even the older children sometimes chewed their crayons instead of using them exclusively for writing and drawing. The accomplishments of this Committee calls for hearty congratulations of every one.

There May Be a Happy Medium

George Baker, president of the Art Advertising Center, who sells more art to business than any other man or organization, and who is an artist himself has this to say in his regular release—*Baker's Dozen*, and being close to the public demand, which is the public taste, his words carry considerable

weight and sound a warning. We quote:

"We would like to refer again to the photographic trend in art work and sound a warning. The competition for the button-polishing championship is getting keen and if the pace keeps up, a photographer and not an artist is going to win.

"Some time ago we wrote a paragraph about the Knotty Pine School of Art. Many agreed with us that this was not art but a form of exhibitionism akin to the accomplishment of the fellow who used to engrave the Lord's prayer on a dime.

"We neglected to mention the chap who painted facsimile pictures of one dollar bills. These became popular as works of art in the best ballrooms until the Government put a stop to it because of counterfeiting regulations."

Letter Received—Contents Noted

A letter just received from Mr. Harvey Wiley Corbett, president of Artists for Victory, takes exception to the League's presentation of our differences with that organization in connection with the Pepsi Cola competition, and in fairness we reproduce it in full, together with our statement in rebuttal. It was dated December, 28, 1945, and addressed to:

Dear Mr. Reid:

May I ask you to reconsider your remarks in the A.A.P.L. bulletins in the December 1 and 15 issue of the ART DIGEST in which you disclaim all responsibility for the action of the Jury of Awards for the 2nd Pepsi-Cola Competition? In your statement "The League made its fight within the organization of Artists for Victory for a Dual-Fair Jury" you admit that A.A.P.L. shared as a member of Artists for Victory in the framing of the rules for the judging of the competition. And you were yourself, as representative of the A.A.P.L., a member of the special committee of delegates organized for this purpose.

Had your organization wished the dual jury system to apply to the Jury of Awards you could have introduced the matter for discussion. And had the matter been discussed, it is possible a way might have been found to overcome the difficulties presented by the clauses in the contract between Artists for Victory and the Pepsi-Cola Company, which calls for one museum director and one art critic on the prize jury and which provides for only one first prize.

We definitely take exception to your statement that "something funny" happened. Since no other plan was offered, the procedure followed in selecting the Jury of Awards was the customary one adopted long ago by Artists for Victory. The Committee for the Competition, whose names appeared on the circular, were asked to prepare lists of their choices for three artists, one museum director and one art critic, who would, in the terms of our contract, make up the Jury of Awards. The Committee met, voted on the choices, and the names were then passed by the Board. In both cases the decisions were unanimous.

As of this date the A.A.P.L. is still a member of Artists for Victory according to your own statement in the December 15 bulletin, "the date for the formal

APPROVED BY FEININGER

Dear Mr. Daniels:

I have been trying out your new "Fig Milk," and I am very pleased with the results I obtained with it in my oil color painting. It makes some quite new effects possible which I could not get with any other medium. It seems to me to be a very important and successful achievement of your laboratory for which I thank you.

*Sincerely yours,
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severance of connection is January 1, 1946." Therefore, in view of the active part your organization took in making plans for the 2nd Pepsi-Cola Portrait of America Competition, it seems to us that the A.A.P.L. must assume full share of responsibility for the Jury of Awards and its decisions. The A.A.P.L. has not the right to criticize any action of Artists for Victory, of which it is an active member, especially when such action might have been modified, or forestalled, had you as a delegate of the A.A.P.L. made known the wishes of your organization in time.

(Signed) HARVEY WILEY CORBETT.

Since Mr. Corbett indicates the failure for the Pepsi-Cola show, sponsored by Artists for Victory, may be due solely to dereliction of duty on my part, the rebuttal is obviously up to me, for I wish it known that my associate Board members and our membership at large should be absolved from any responsibility.

First, and important, we have long held the greatest respect and admiration for Mr. Corbett, for his achievements and his integrity and we have been proud of his friendship. Of course, Mr. Corbett has not been active in Artists for Victory until this past year or, we are rather confident things might have been different. He is correct—we have been there all through the hell and high water periods and should have known our way around. It is a little embarrassing to confess we did not demand to know whether there were any documents or commitments by other committees on which we were not represented.

We made the fight for the Dual-Fair Jury system and it was approved by that Board of which I was a member and which took itself seriously, but it now seems it was just a bit of window-dressing. We presumed in our credulous way that the Fair Jury plan would be used all the way along and did not know it could be side-tracked later. Naturally our face is a bit red when we learn how very young we were.

By what stretch of the imagination may it be assumed the League would be so insistent on the Dual-Fair Jury and then acquiesce when it did not apply to the final judging? I still insist that every action of the League has been in good faith, as it was in publicizing to the art world that this sort of jury would prevail. If there were any reservations, mental or otherwise, which would change this, then Artists for Victory certainly was duty bound to notify me as the League's representative of their existence.

—ALBERT T. REID.

AMERICAN ART WEEK OVER THE COUNTRY

Tennessee

Mrs. Louise B. Lehman, Tennessee Chairman of A.A.P.L., can point with pride to her reports from Art Week Chairmen throughout the State. In Johnson City where American Art Week was observed for the first time, art was taken to the church, for the Parish Fall of St. John's Episcopal Church served as an art gallery for a display of crafts and paintings, sponsored by the Ameri-

can Association of University Women.

Murfreesboro, another first timer, received co-operation from the press and Mrs. Collier Crichlow announced a "wonderful Art Week celebration with varied exhibits and numbers of commissions for portraits received by exhibiting artists."

Chattanooga took art to the heart of the city by making the lobby of the Read House headquarters for American Art Week. Dixie Cooley, chairman, received help from the press, radio, merchants, schools and artists, and reports numerous members for the League.

Knoxville, Mrs. Thomas Berry, chairman, reports five paintings were sold and numbers of orders were taken at the exhibition held in the Knoxville Art Center's Uptown Gallery.

In Jackson, few chairmen met with more city-wide co-operation than did Miss Pearl Saunders. Here merchants called daily attention to American Art Week in their ads and several gave all their space to American art.

Nashville honored four Tennessee women artists, Anita M. Stallworth, Mayna Treanor Avent, Mary Hooper Donelson Jones of Nashville and Pearl Saunders of Jackson.

Bristol—Professor C. Ernest Cooke, chairman, announced the "First local Exhibition of Paintings" as a feature attraction of American Art Week held in Ball Brothers Furniture Store.

Memphis—Mrs. Henry G. Hill, chairman, again made the Peabody Hotel the center for all Art Week activities. Demonstrations at night packed the lobby and 25 paintings were sold and commissions taken for many more.

—FLORENCE LLOYD HOHMAN.

Evelyn Marie Stuart Says:

So 57th Street is embarrassed by returning Veterans who think they are artists. Why in Heaven's name shouldn't anyone think himself an artist in accordance with what 57th Street has been featuring? What could a returning Veteran present to a 57th Street gallery that was in any way worse or less lacking in all artistic excellence than most of the stuff recently shown there and seriously reviewed by art publications. Let us have an exhibition of rejected work by Veterans. It would be a revelation to know just how bad a thing has to be before 57th Street wakes up to its defects. What can these Veterans lack that modernism doesn't sanction leaving out of a picture anyway? They do not need to draw, nor to create any recognizable resemblance to natural things; they need no color harmony, only a tremendous boldness. As for design, it no longer means an underlying good pattern but some vague emotional reaction on an alleged "plastic" quality. Since there is nothing a Veteran could leave out that would damn his art, what is it these unfortunate lads put in? It can't be ugliness, distortion or meaninglessness since all these are the high ornaments of great modernistic art. As between a bum painter who didn't serve his country and one who did, we are all for the Veterans no matter how awful their work may happen to be.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History & Art: To Feb. 10: Historical Survey of Canadian Painting.

ANDOVER, MASS.
Phillips Academy To Feb. 11: Internationalism in Painting.

BOSTON, MASS.
Margaret Brown Gallery To Jan. 26: Watercolors by Douglas Brown.
Copley Society Jan. 21 to Feb. 9: Paintings by Ethel Blanchard Collier.
Guild of Boston Artists To Jan. 26: Watercolors by Forrest W. Orr.
Museum of Fine Arts To Jan. 31: Lithographs and Woodcuts by Gauguin.

BUFFALO, N. Y.
Albright Art Gallery To Feb. 17: Feininger-Hartley Exhibition.

CAMBRIDGE, MASS.
Fogg Museum To Jan. 31: Marcantonio and His School.

CHICAGO, ILL.
Art Institute To Feb. 3: Chinese Costumes and Accessories; Spanish Textiles.
John Snowden Gallery To Jan. 31: Paintings by Medard Klein.

CLEARWATER, FLA.
Art Museum To Feb. 10: 7th Annual Exhibition of Contemporary American Painting.

CLEVELAND, OHIO
Museum of Art To Feb. 17: Exhibition of Contemporary Oil Painting.

COLORADO SPRINGS, COLO.
Fine Arts Center Jan.: Paintings by Darrel Austin, Nahum Tschacbasov; Prints by Posada.

COLUMBUS, OHIO
Gallery of Fine Arts To Jan. 26: Chinese Sculpture; Jan. 29-Feb. 28: Paintings by Robert Brackman.

DALLAS, TEXAS
Museum of Fine Arts To Feb. 10: Understanding the Child in Art.

EAST ORANGE, N. J.
Suburban Galleries To Jan. 26: Oils by Russ Palmer; Group Showing by Jersey Artists.

FITCHBURG, MASS.
Art Center Jan.: Memorial Exhibition of Oils, Watercolors & Etchings by Charles H. Woodbury.

HARTFORD, CONN.
Wadsworth Atheneum Jan.: The Nude in Art.

HOUSTON, TEXAS
Museum of Fine Arts To Feb. 10: 21st Annual Houston Artists Exhibition.

HUNTINGTON, L. I.
Heckscher Art Museum To Mar. 21: American Landscape Paintings of the 19th Century.

INDIANAPOLIS, IND.
Herron Art Institute To Jan. 27: 58th Contemporary American Painting Annual.

KANSAS CITY, MO.
Nelson-Atkins Gallery Jan.: 5th Annual Missouri Exhibition.

LOS ANGELES, CALIF.
County Museum To Feb. 10: Paintings by Leland Curtis; To Jan. 31: Paintings by Lenard Keaster.

LOUISVILLE, KY.
Art Center Association To Jan. 26: Winston Homer Exhibition.
Speed Memorial Museum To Feb. 10: Russian Art from Christian Brinton Collection.

MANCHESTER, N. H.
Currier Gallery of Art Jan.: Paintings by Sol Wilson; Paintings by Lynn Linares.

MILWAUKEE, WIS.
Art Institute Jan.: Kearney Memorial Regional Exhibition; Negro-American Portraits.

MINNEAPOLIS, MINN.
Institute of Arts To Feb. 9: Power in the Pacific.
Walker Art Center To Mar. 10: Ideas for Better Living; To Jan. 31: Paintings by Local Artists.

MONTECLAIR, N. J.
Museum To Jan. 27: Paintings by "The Tea."

NEWARK, N. J.
Museum Jan.: Painters of To-
day Art Gallery To Feb.
Museum from Persian and In-
dian Child in Drawings

PHILADELPHIA, PA.
Fine Arts Jan. 26-
Annual Exhibition
To Feb. 17: Paintings
by Josef Scharl.
Jan. 31: Water-
colors by Ben Solo-
man.
To Feb. 2: Water-
colors.

Kaethe Kollichs Memorial Exhi-
bition; To Jan. 28: Photographs of
Artists by Arnold Neuman.
Plastic Club To Jan. 30: Water-
color Annual.

Print Club To Feb. 8: 18th Annual
Exhibition of American Litho-
graphy.

PITTSBURGH, PA.
Carnegie Institute To Jan. 27: En-
cyclopaedia Britannica Collection of
Contemporary American Painting;
To Feb. 20: Lithographs by
Daumier.

PORTLAND, ORE.
Art Museum To Feb. 1: Paintings
by Charles Heaney; Old Master
Drawings from LeRoy Backus Col-
lection.

PRINCETON, N. J.
Print Club Jan.: Prints and Draw-
ings by Samuel Chamberlain.

PROVIDENCE, R. I.
Art Club To Jan. 27: Landscapes
and Portraits by Hope Smith and
Mary Stafford Frazier.
Museum of Art To Jan. 27: Prints
by Kaethe Kollichs; Negro Artist
Comes of Age; Pottery by Mary
and Edwin Scheier.

ROCHESTER, N. Y.
Memorial Art Gallery Jan.: Variety
in Abstractions; Contemporary
American Paintings; Paintings and
Sculpture by Japanese-American
Artists.

ST. LOUIS, MO.
City Art Museum Jan.: Art of the
South Pacific Islands; 18th Cen-
tury Italian Prints.

ST. PAUL, MINN.
Saint Paul Gallery and School of
Art To Jan. 31: Balinese Paint-
ings; Paintings and Drawings by
Mine Okubo.

SACRAMENTO, CALIF.
Palace of the Legion of Honor Jan. 31:
Paintings by Ferdinand Burgdorf;
Abstractions by Sgt. Garland T.
Rhodes.

SAN ANTONIO, TEXAS
Witte Memorial Museum To Jan.
30: Contemporary American Paint-
ings; Paintings by Robert Engel-
king.

SAN DIEGO, CALIF.
Fine Arts Gallery Jan.: Maynard
Dixon Retrospective.

SAN FRANCISCO, CALIF.
Palace of the Legion of Honor Jan.:
Rodin Collection; 18th Century
French Painting and Furniture.
Museum of Art To Feb. 10: Cali-
fornia Watercolor Society's 25th
Annual; Art of the Bay Region,
11th Anniversary.

SAVANNAH, GA.
Telfair Academy of Arts and Sci-
ences Jan.: Upjohn Collection of
Painting.

SPRINGFIELD, MO.
Art Museum Jan.: Wayne Clanton;
Hatfield Galleries Group.

SYRACUSE, N. Y.
Museum of Fine Arts To Feb. 11:
American Old Masters.

TOLEDO, OHIO
Museum of Art To Feb. 28: North
American Indian Art.

UTICA, N. Y.
Mason-Williams-Proctor Institute
To Jan. 27: American Watercolors;
Drawings and Prints by Con-
temporary American Artists; Paintings
by Julia H. Cummins.

WASHINGTON, D. C.
Arts Club To Feb. 1: Paintings by
Sgt. Howard John Besnia.
Corcoran Gallery To Feb. 7: Etch-
ings & Engravings by Carl M.
Schultheiss.

National Gallery Jan.: French Paint-
ings and Drawings on loan from
the French Government.

WEST PALM BEACH, FLA.
Norton Gallery and School of Art
To Feb. 10: Paintings by Chan-
ning Hare.

WILMINGTON, DEL.
Delaware Art Center To Jan. 27:
N. C. Wyeth Memorial Exhibition.

WOODSTOCK, N. Y.
Rudolph Galleries To Jan. 31: An-
nual Winter Exhibition by Wood-
stock Artists.

WORCESTER, MASS.
Art Museum To Jan. 25: Daumier
Lithographs.

YOUNGSTOWN, OHIO
Butler Art Institute To Jan. 27:
11th Annual New Year Exhibition.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (61-63E57) To Jan.
26: Recent Paintings by Minna
Citron; To Feb. 2: Paintings by
Abraham Hartman; Jan. 21-Feb. 9:
Paintings by Robert Guachmey.
N. M. Acquavella Galleries (38E57)
Jan. 19-Feb. 9: View of New York
by Mario Bacchelli.
H. V. Allison & Co. (32E57) Jan.:
Graphic Art.
American British Art Center (44
W56) To Jan. 26: Sculpture by
Wilmer Hoffman.
Argent Galleries (42W57) To Jan.
19: Exhibition by Margaret Pot-
ter; Jan. 21-Feb. 2: Paintings &
Sculpture by Eleanor & Joseph
Larocque; Screens by Charlotte
Havemeyer.
Art of This Century (30W57) To Jan.
19: Paintings by Janet Sobel;
Jan. 22-Feb. 9: Sculpture by David
Hare.
Associated American Artists Gal-
leries (711 Fifth at 56) To Jan.
19: Standard Oil Collection.
Autobiographic Gallery (44 Green-
wich) To Jan. 31: Group Exhi-
bition by Lawrence Woodman, Nat
Koffman, Ulysses & Carmen Des
Portes, Lorrie De Cresset and others.
Babcock Galleries (38E57) Jan. 21-
Feb. 9: Paintings by Lewis Daniel.
Barzansky Galleries (664 Madison
at 61) Jan. 26: Paintings by G. S.
Lipson.
Bignou Gallery (32E57) To Jan.
26: Paintings by Jacques Zucker.
Bonestell Gallery (18E57) To Jan.
19: Watercolors by Ely Jacques
Kahn; Watercolors and Ceramics
by W. B. Dalton; From Jan. 21:
The Mozart Folio by Joseph Sol-
man.
Mortimer Brandt Gallery (15E57)
To Jan. 26: Paintings by Gerome
Kamrowski.
Brooklyn Museum (Eastern Park-
way) To Feb. 17: Pre-Columbian
Gold, Silver and Jade.
Brunner Gallery (110E58) Jan.:
Old Masters.
Buchholz Gallery (32E57) To Jan.
26: David Smith Exhibition.
Carroll Carstairs (11E57) To Jan.
26: Paintings by Edgar Kirby.
Chinese Gallery (38E57) To Feb.
2: Group Exhibition, "The Pro-
gressives."
Contemporary Arts Gallery (106
E57) To Jan. 25: Paintings by
Bernard Klonis; Jan. 28-Feb. 15:
Briggs Dyer.
Demotte Galleries (39E51) To Jan.
31: Paintings by Garcia-Lema.
Downtown Galleries (32E51) To
Jan. 26: Recent Paintings by
Bernard Karfof.
Durand-Ruel Galleries (12E57) To
Feb. 2: Modern Religious Paint-
ings.
Durlacher Brothers (11E57) To
Feb. 2: Paintings by Hyman Bloom.
Duveen Brothers (720 Fifth) Jan.:
Old Masters.
8th Street Gallery (33W8) To Jan.
20: Paintings by Bronx Artists
Guild.

Feigl Gallery (601 Madison at 57)
To Jan. 26: Watercolors by De
Hirsh Margules.
Ferarigi Galleries (63E57) To Jan.
26: Whales by Costa; Jan.: In-
time Group of Woodstock.
Frick Collection (1270) Jan.: Per-
manent Collection.
Grand Central Art Galleries (15
Vanderbilt) Jan. 22-Feb. 2: Paint-
ings by Hobart Nichols.
Jane Street Gallery (35 Jane) Jan.
22-Feb. 22: Paintings by Ida
Fischer.
Kennedy & Co. (785 Fifth at 60)
To Jan. 31: John Taylor Arms
Retrospective.
Kleemann Galleries (65E57) To Jan.
31: Oils by Albert Urban.
Knodler & Co. (14E57) To Jan.
26: Paintings and Drawings by
Eastman Johnson.
Koots Gallery (15E57) Jan. 21-Feb.
9: Paintings by Byron Browne.
Kraushaar Galleries (32E57) To
Feb. 2: Recent Paintings by Rich-
ard Lahey.
Mortimer Levitt Galleries (16W57)
Jan.: Anniversary Group Exhibit.
Lilienfeld Galleries (21E57) To Jan.
23: Paintings by John McGree;
Jan. 26-Feb. 15: Paintings by
Artemesia Drels.
Macbeth Gallery (11E57) To Jan.
26: Paintings by James Lechay.
Pierre Matisse (41E57) Jan.: Mod-
ern French Painting.
Metropolitan Museum of Art (Fifth
at 82) Jan.: American Furniture,
Textiles, Silver, Glass; To Mar. 10:
Chinese Ceremonial Bronzes.
Midtown Galleries (605 Madison
bet. 57 and 58) To Jan. 26: Renee
Lahm Memorial Exhibition.
Milch Gallery (108W57) Jan.:
Stephen Ettner.
Modern Art Studio (637 Madison
at 59) To Jan. 31: Sculpture and
Drawings by Henry Schonbauer.
Morton Galleries (117W58) To Jan.
26: Paintings by J. Bradford
Hague.
Museum of Modern Art (11W53)
To Mar. 3: Creative Art by Ameri-
can Children; To Feb. 3: Stuart
Davis Exhibition; Jan.: "If You
Want To Build a House"; To Feb.
17: Ballet Drawings by Marc
Chagall.
Museum of Non-Objective Painting
(24E54) Jan.: New Loan Exhi-
bition.
National Academy of Design (1083
Fifth) To Jan. 23: 2nd Con-
temporary American Drawing Annual;
To Jan. 22: 4th United Seamen's
Service Annual.
New Age Gallery (130W15) Jan.
28-Feb. 16: Group Exhibition; To
Jan. 26: Paintings by Herman
Brockdorf.
New Art Circle (41E57) To Jan.
31: Israel Litvak Exhibition.
Newhouse Galleries (15E57) Jan.
21-Feb. 9: Flower Paintings by
Jane Peterson.
Harry Shaw Newman Gallery (150
Lexington Ave.) To Jan. 31: Paint-

ings by D. G. Blythe, Edward
Hicks.
New York Historical Society (Central
Park West at 77) Jan. 27-
July 14: Original Watercolors by
John James Audubon.
New York Public Library (Fifth at
42) Jan.: Graphic Arts in Con-
temporary Maps.
Nierenhoff Gallery (53E57) Jan.:
Gordon Onslow Ford.
Niveau Gallery (63E57) To Jan.
31: Exhibition by Sourian.
Norlryl Gallery (59W56) Jan. 14-
26: Chester LaFollette.
Pascoletti Gallery (121E57) To Feb.
9: Watercolors, Pastels and Draw-
ings by Victor Tischler.
Pen & Brush Club (16E10) To Jan.
31: Members' Watercolors and
Sculpture.
Perle Galleries (32E58) To Jan. 26:
Paintings by Martin Friedman.
Pinacotheca (20W58) To Feb. 16:
Exhibition by Patricia Phillips.
Portraits Inc. (400 Park at 57) To
Jan. 19: La Tausca Pearls Exhi-
bition.
Rehn Gallery (683 Fifth at 54)
To Jan. 31: Paintings by Charles
Burchfield.
Riverside Museum (Riverside Drive
at 103) To Jan. 27: Exhibition
by League of Present Day Artists.
RoKo Gallery (51 Greenwich Ave.)
Jan. 20-Feb. 9: Drawings by
Karschan.
Paul Rosenberg (16E57) To Jan.
26: Recent Paintings by Kari
Knaths.
Salmagundi Club (47 Fifth) To
Jan. 25: Annual Auction Exhi-
bition.
Schacht Gallery (23E64) To Jan.
31: Paintings by Louise Schacht.
Bertha Schaefer (32E57) To Feb.
2: Directions in Abstraction.
Schaeffer Galleries (52E58) Jan.:
Old Masters.
Schneider Gabriel (69E57) Jan.:
Old Masters.
School for Art Studies (2231 Bway.
at 79) Jan.: "Living Art in the
New York Galleries."
Schultheiss Galleries (15 Maiden
Lane) Jan.: Old Masters.
Serigraph Galleries (38W57) To
Feb. 2: Coast to Coast Members'
Exhibition.
E. & A. Silberman Galleries (32
E57) Jan.: Old Masters.
Studio Gallery (96 Fifth) To Jan.
23: Paintings by Edna Perkins.
Valentine Gallery (15E57) To Jan.
26: Recent Paintings by Tamayo.
Weyhe Gallery (704 Lexington at
61) To Jan. 30: Sculpture and
Drawings by Charles Salerno.
Wildenstein & Co. (19E64) Jan.:
Paintings and Works of Art.
Willard Gallery (32E57) To Jan.
26: Sculpture by David Smith.
Howard Young Gallery (1E57)
Jan.: Old Masters.
Y.M.H.A. Kaufmann Gallery (Lex-
ington at 92) To Jan. 27: Group
Show.

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She was awarded the Petingale Prize for water color at the National Associations of Women Artists and a first prize for Flower Painting from the same organization. Among the honors and prizes are the Noel Flagg Memorial Prize by the Connecticut Academy of Fine Arts, etc.

Miss Peterson is represented in the permanent collections of the Brooklyn Museum; Sears Art Gallery, Illinois; Society of Four Arts, Palm Beach, etc.

A member of the Audubon Artists, Grand Central Gallery, National Association of Women Artists and many other art organizations.

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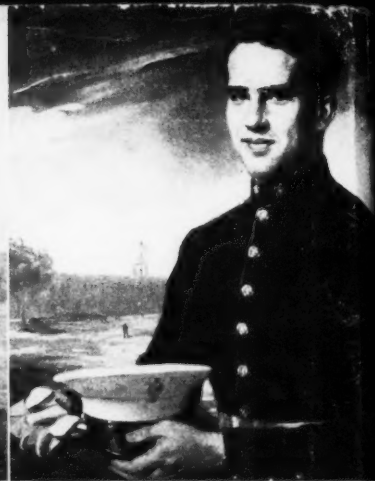
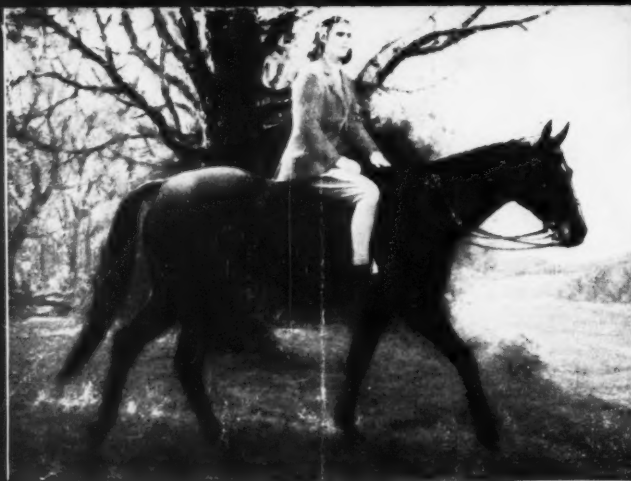
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